

• THE • AMERICAN • SCANDINAVIAN REVIEW

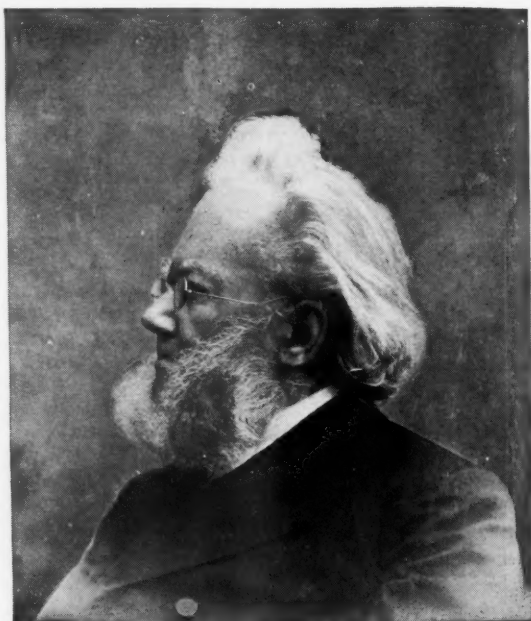


Photograph by Knudstrup-Andersen

Carl Nielsen

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IBSEN

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FINANCIAL NOTES

NORWEGIAN FARMERS' BANK REPORTS
FAVORABLE BUSINESS

While the Farmers' Bank of Norway decided to forego distribution of profits to its shareholders out of the 1931 earnings, its net surplus of 746,000 kroner was employed toward writing off the Nord-Trøndelag loan for 1,050,000 kroner, leaving a balance in the bank amounting to 66,277,000 kroner, as against 71,800,000 kroner in the previous year. Considering the general financial depression both in Norway and abroad, the result as shown by the report of the Farmers' Bank has proved satisfactory to depositors as well as to stockholders.

NOTED SWEDISH BANKER IN BROADCAST
ABOUT FINANCIAL OUTLOOK

A member of the special advisory committee called by the Bank for International Settlement in Basle, Oscar Rydbeck, a noted Swedish banker, in a radio address from Stockholm emphasized that the German reparations question was only part of the general economic problem of the world. Mr. Rydbeck decried the tendency of the various nations to erect customs barriers which instead of drawing the nations of the world closer only tended to keep them farther apart. He included currency restrictions among these hindrances. Speaking more directly for Sweden, this financial authority declared that since 1911 the country had not appreciably increased its customs rates until quite recently, and that the general tone among Swedish capitalists and industrial leaders was one of belief in an early return to normal conditions.

THE U.S. RECONSTRUCTION FINANCE CORPORATION

Confidence in the ability of the United States Reconstruction Finance Corporation to aid in improving the general condition throughout the country is expressed in a recent issue of the *Bulletin* published by the National City Bank of New York. The Act of January 22, according to the *Bulletin*, means "recognition by the government of the interest of all the people in supporting the credit-granting institutions against panicky demands by their depositors, and in bridging over the refinancing difficulties of the railways, in which the country's savings are so largely invested, in order to prevent unnecessary foreclosures and losses. Where solvent banks possessing adequate security are unable, by reason of a temporarily non-liquid condition, to serve the credit requirements of their community, the Corporation will make loans to restore their liquidity. The Corporation will provide for solvent banks a bulwark against demands that might force their suspension. Administration of the Corporation is in the hands of seven directors, with General Charles G. Dawes, president, and Eugene Meyer, governor of the Federal Reserve Board, chairman."

ENGLISH SUGGESTION FOR CLOSER FINANCIAL
COOPERATION WITH SCANDINAVIA

Following the meeting in Copenhagen of the foreign ministers of the three Scandinavian countries, the London *Times* suggests that the time is propitious for a closer financial cooperation between England and Scandinavia. Appreciation is shown of the spirit of helpfulness that characterized the

leading banks of Norway, Sweden, and Denmark during the English financial crisis which led to the abandonment of the gold standard. As close friends politically and good customers, asserts the *Times*, it should be possible to create a still more intimate bond of intercourse with regard to the currency problems, and in this matter it would be mutually beneficial, declares the newspaper, to deal with Scandinavia as a whole because of the similar monetary establishments in the several countries.

DANISH LANDMANDSBANK ON THE ECONOMIC
SITUATION IN THE COUNTRY

In a review of the economic situation in Denmark, the Landmandsbank of Copenhagen pays special attention to the agricultural interests, and reports that according to the Agricultural Council the total exports of agricultural products during the past year amounted to 1,024,000,000 kroner, a decline of 194,000,000 kroner from the figure of the previous year. At the same time the importation of raw materials for farm purposes was reduced by 49,000,000 kroner to 238,000,000 kroner. The result was an excess of exports amounting to 786,000,000 kroner, against 931,000,000 kroner in 1930. In the industries the number of unemployed increased materially in both the manufacturing branches and building trades, and in consequence both the exports of manufactured articles and imports of raw materials decreased.

THE NEW NORWEGIAN CUSTOMS TARIFF IN EFFECT

Taking effect on January 13, the new Norwegian customs tariff has not yet been able to show any material results in the way of additional revenue as expected from the decree of the Storting for a temporary supplement to existing rates. The change is an addition of 15 per cent on sugar and coffee and 20 per cent on all other goods except the following: gasoline, paraffine, and crude oil; motors, electromotors, and generators; motor threshing machines and other agricultural machines not separately enumerated in the tariff, as well as parts of such machinery.

FOREIGN CLAIMS OF SWEDISH PRIVATE
BANKS SHOW STEADY INCREASE

The net surplus of the foreign claims held by Swedish private banks has risen from 80,000,000 kronor to 96,000,000 kronor, and this improvement has been going on gradually since May 1931, when the surplus of the foreign indebtedness of the private banks was 147,000,000 kronor. There have been no signs of deflation since the dropping of the gold standard, and no depreciation flurry has been noticeable in the stock exchange quotations.

OSLO MUNICIPALITY HAS CHARGE OF BEQUESTS
AMOUNTING TO 26,800,000 KRONER

With the receipt of a new bequest amounting to half a million kroner to be applied to the aid of needy old men and women, the Oslo Municipality now has charge of 377 legacies amounting to 26,800,000 kroner. This money has been administered in such a manner as to bring the best possible returns under the safest conditions. Norwegian charity is noted for its work in assisting those who have no means of supporting themselves.

JULIUS MORITZEN.

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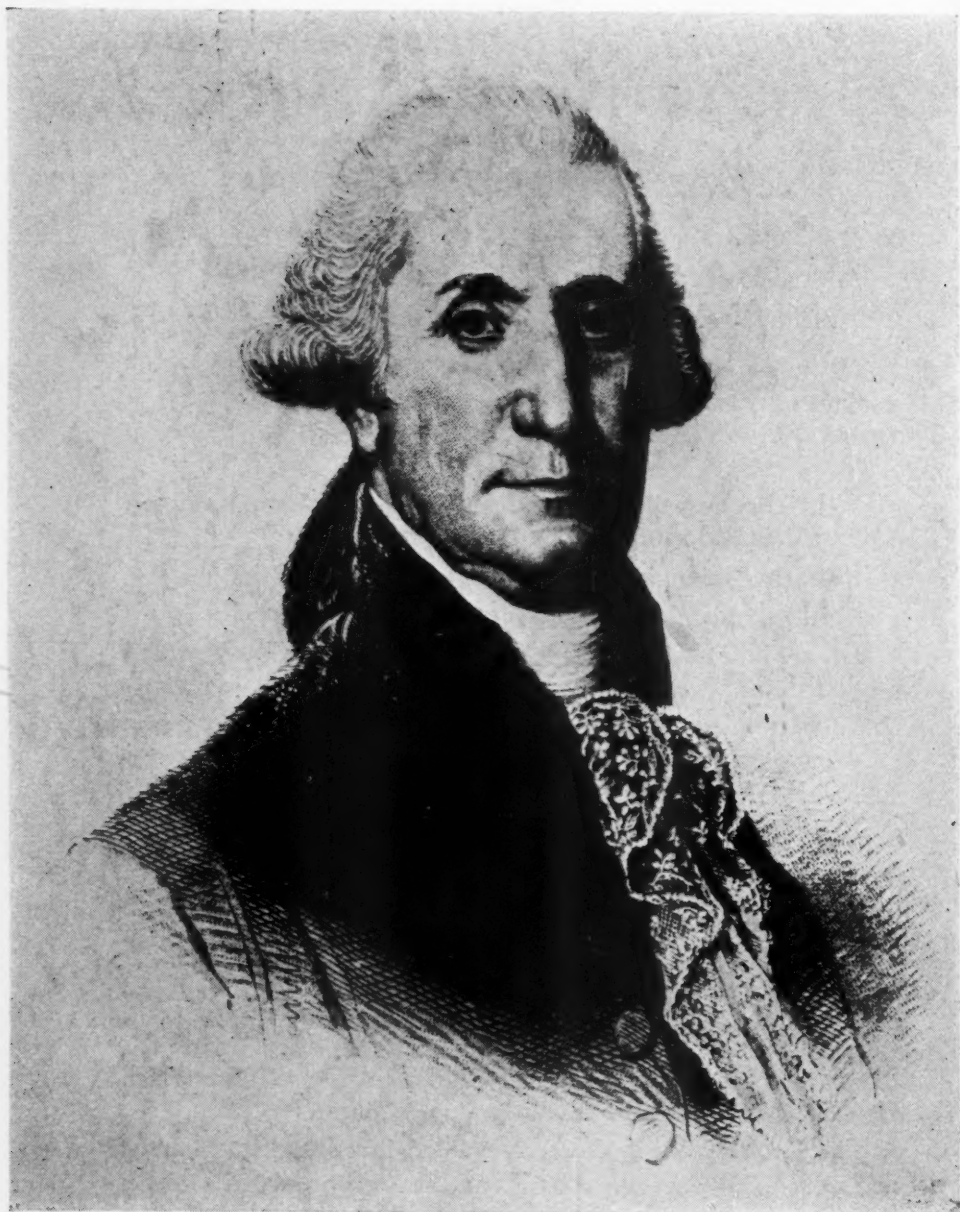
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A Quarterly Report on current market and economic conditions in Sweden issued by the Statistical Department of the Bank will be sent without charge upon request.

The Bank is closely connected with eleven provincial banks in Sweden. Through these banks and its own branches, numbering 115, the Skandinaviska Kreditaktiebolaget is directly represented in about 300 places in Sweden.



GEORGE WASHINGTON

From the Portrait Painted by Adolf Ulrik Wertmüller, Who Came from Sweden in 1794 and Made His Home in Philadelphia, Where He Died in 1812

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Sir Morten of Fuglsang

Translated by F. M. SMITH-DAMPIER from the Old Danish Ballad

*IT WAS the good Sir Morten
Fared forth ere night was o'er,
And as he rode in wild greenwood,
There seized him a sickness sore.
(Dead rides Sir Morten of Fuglsang.)*

*They buried the knight Sir Morten
With mickle care and pain,
But all at the hour of mirk midnight
He mounted his steed again.*

*It was the young Sir Folmar
That rode by holt and hill,
And it was the dead Sir Morten
That followed behind him still.*

*"Hold in, Sir Folmar, Sir Folmar,
Hold in and speak with me!
I swear by my troth as a Christian knight
I'll work no woe to thee."*

*"O wherefore art risen, Sir Morten,
To ride by wood and wold?
No longer agone than yester-morn
We laid thee in kirkyard mould."*

*"I ride not thus for pleasure,
Nor yet for dule and pine,
But all for the greed of one green mead
I wrongfully swore was mine.*

*"I ride not thus for silver,
Nor yet for a golden gage,
But all because of the orphan bairn
I robbed of his heritage.*

*"Go seek Mettelille, my lady,
And bear her my behest,
For if she yield the stolen field
Then shall my soul find rest.*

*"And if Mettelille, my lady,
Heed not my hest eftsoon,
Then bid her look by the high-loft door
Where stand my silken shoon.*

*"Bid her behold my silken shoon
Beside the high-loft door,
For all at the hour of mirk midnight
With blood they shall brim o'er!"*

*"Ride back, ride back, Sir Morten,
Thy weary bones to rest!
My troth I plight as a Christian knight
I'll bear her thy behest."*

*Black was the steed of Sir Morten,
And black Sir Morten's hound,
And black of hue the ghostly crew
That followed to kirkyard ground.*

*Oh, swift was his leal lady
His bidding to obey,
And Sir Morten lies in his resting grave
Asleep till the Judgment Day.*

(By kind permission of THE POETRY REVIEW.)

Carl Nielsen

By KNUD LINDHARD

CARL NIELSEN was at the time of his death, in October last year, regarded as incontestably the greatest composer Denmark has had in the twentieth century.

He was great by virtue of a certain primitiveness and spontaneity in his nature which enabled him to draw, as it were, from primeval wellsprings. When, in his symphonies or his great solo pieces for violin and piano, he gave form to the tremendous visions that filled his mind, it seemed as though he were the first man in a newly created world. Side by side with the subtle art of his more elaborate compositions went the simple and naïve songs in which he showed himself a true son of the Danish soil; and he was able to find the tones that went to the heart of the common man, so that his songs are sung by the whole people, and will be loved as long as Danish song exists.

In trying to explain the real secret of Carl Nielsen's wide-spanning art, our thoughts are led to a remark which he himself made shortly before his death. Carl Nielsen was very fond of Goethe, and *Wilhelm Meister* was his favorite reading. He always seemed to find there something or other which the average reader passed by and which yet was of fundamental significance. An instance of this was when he called attention to the prompter in the itinerant troupe of players in *Wilhelm Meister*, who always irritated the actors by crying in the wrong place. When taken to task for this, he would reply, "I weep where poetry itself is flowing." "How deep and true this is," said Carl Nielsen. "Where poetry itself is flowing, that is where a great work of art is born through the mysterious fusion of form and feeling."

That which Carl Nielsen sought more than anything else in a work of art was unity, wholeness. As he once put it, "In viewing a work of art one should have the same feeling as when standing by a brook; the point at which we stand is a part of the whole and contains within itself both the source and the ocean and the entire course of the brook." He was not only a composer, but also a distinguished writer, who knew how to clothe his thoughts in living images.

Few have known more about the masters of his own art than did Carl Nielsen; he knew the young revolutionaries as well as the old classicists. But he went his own ways. He remained wholly himself, the country boy from Fyen, the genuine son of the soil, who had listened to the

myriad sounds of nature, the wind sighing in the corn, the murmur of the brook, the song of the lark.

Carl Nielsen was born in 1865, on the island of Fyen, whose greatest son he was destined to be in the present generation, as Hans Christian Andersen was in his day. His mother came from Odense. He was born in a little two-family cottage, where his parents had a home consisting of two rooms and kitchen. His father was a painter and also the village musician, but it was evidently the first of these two vocations that was considered the most important, for he was called Niels the Painter.

The future composer was the seventh of nine sisters and brothers. It was not easy to provide them all with daily bread, and both the father and mother had to work hard to support the family. As soon as the children were large enough, they had to go out as herdboys or helpers on one of the neighboring farms.

The first occasion when the musical genius of Carl Nielsen manifested itself was when he was a very small boy and played tunes on the sticks of firewood piled outside the house. He had noticed that the different pieces gave out different tones when he hit them with a hammer, so he marked them with chalk and played tunes on them. One day the owner of the neighboring estate passed that way and saw the little chap jumping around on his woodpile and playing on his sticks of firewood. He was much amused and prophesied that the lad would become a great musician.

Once when Carl was in bed with the measles his mother gave him a small violin to play on. His father, who would often be away for days at a time playing at weddings or other festivals, was not at home, but when he returned the boy had already taught himself to play simple little tunes on the violin. As soon as he was big enough, he would go with his father and play at dances. His musical career had begun.

From village fiddler, Carl Nielsen advanced to being a member of the military band at Odense, and then to pupil at the Royal Conservatory of Music in Copenhagen. In 1889 he won a position as violinist in the Royal Orchestra, and in 1908 he succeeded Johan Svendsen as conductor of the orchestra. Later he succeeded to Niels W. Gade's position in the old Society of Music, and finally he became director of the Conservatory of Music, which is considered the highest musical post in Denmark.

Carl Nielsen did not, however, follow in the footsteps of his predecessors, Hartmann, Gade, Heise, and Lange-Müller who represent what is generally thought to be most essentially Danish in music. He broke with the old school and went back for his inspiration to a time

before Romanticism. In collaboration with Thomas Laub he published some collections of songs in the old style.

During the period when Carl Nielsen was playing in the orchestra it was Wagner who completely dominated our opera. He therefore became perfectly familiar with the Wagnerian score, and though one cannot trace any direct influence of the older master in his own operatic works, there is no doubt that Wagner's orchestra technique had a stimulating effect upon him. Carl Nielsen wrote only three operas: *Saul and David*, *Mascarade*, and a third which was incomplete at the time of his death. *Saul and David* is the one that has won most recognition outside of Denmark. *Mascarade* with its text from Holberg is exceedingly popular in Denmark. Its première with a new cast was the last performance the composer attended a few days before his death. This opera as a whole can hardly be appreciated outside of the Scandinavian countries, but its overture will always hold a place in the esteem of music-lovers anywhere; some critics have thought it on a par with the overture to Mozart's *Marriage of Figaro*. In his natural and unaffected charm Carl Nielsen is akin to Mozart, and it is not surprising that among the great classic composers Mozart was his favorite.

It will not be for his operas, however, that Carl Nielsen will be longest remembered. It is rather in pure music, chamber music and symphonies, that he shows us his most distinctive characteristics. His *Simfonia expansiva* and his other notable symphony *The Unquenchable* are his most important works and will assuredly go their victorious way over the whole musical world.

In the particular field of Danish music the importance of Carl Nielsen lies in the fact that he has broken new paths. In his art he has found the way back to what is most genuine and spontaneous in Danish nature, or more narrowly determined in the nature of Fyen, his native island. As he himself expressed it, "We must never get out of touch with the simple and primitive. If we get away from the simple and genuine, from the sources, we are headed for destruction."

Carl Nielsen himself sought the places where the springs of poetry are welling, but he eschewed sentimentality and private emotionalism. He possessed the cosmic feeling which alone is able to create great art.

Even the briefest mention of Carl Nielsen cannot omit a reference to his personality apart from his music. He was an unusually lovable human being. His small, remarkably youthful figure seemed to radiate a bright joy in life. His quiet mirth and warm, genial smile charmed all who had the happiness of being with him. His colleagues and his pupils loved him as a friend and a father. His sudden death was felt as a personal grief by all who knew him.

Modernism in Stage Designing

By GÖSTA M. BERGMAN

NINETEEN-TWENTY was a red-letter year for the Swedish theater, and especially for Swedish stage designing. It was then that modernism made its first appearance on a Stockholm stage, much to the disgust and alarm of many people. The main theatrical event of the season was the revival of the opera, *Samson and Delilah*, for which the talented painter, Isaac Grünewald, who is nothing if not surprising, made the settings. The audience met here for the first time a series of pictures in which all traditional and romantic gaudiness, all the accustomed sentimentality of the opera gave way to firm, flaming chords of color presented in boldly conventionalized outlines.

Today, ten years later, all the heated discussions in the press and the temperamental accusations leveled at the daring painter seem a bit ridiculous. Ideas similar to those which he then demonstrated on the Swedish stage have since been accepted many times by an easily led public and are now regarded as fairly obvious. During the decade, 1920-30, the theater audiences became accustomed to many experiments by modernistic directors and designers. Keen and intelligent directors, first among them Per Lindberg, imported during these years the majority of the new ideas and styles which had spontaneously grown up in the theaters of Germany and Russia since the World War.

It is not meant as a criticism of the Swedish theaters to say that the so-called "modernism" in certain cases developed too fast and was adorned with a thick veneer of tradition. Very often these experiments were nothing more than interestingly conceived stage pictures with a direction trick or two thrown in. Sweden has, however, like many other countries, lacked a new style in acting, springing from the artists themselves.

The majority of the bold settings which, for instance, Per Lindberg has presented, both at the Lorensberg Theater, in Gothenburg, and later at the Royal Dramatic Theater, in Stockholm, have attracted attention primarily because of their decorative treatment. The reason for this is that the director has, in this case, been able to co-operate with a number of talented stage designers of rare vision and skill. The art of stage designing in Sweden has during the last ten years lent—and is today lending—a festive glamour to the Swedish stage. It comprises a chapter which will surely some time receive

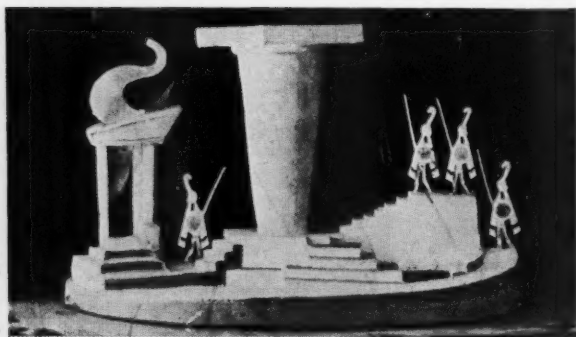


A VIVID AND NOVEL STAGE SETTING FOR *Zoraima*, FEATURING BOLD HORIZONTAL AND VERTICAL LINES, BY JON-AND, AT THE ROYAL OPERA, STOCKHOLM

an important place when the history of the Swedish theater is written.

This article will deal only with two of the most prominent names in Swedish stage designing: JON-AND and SANDRO MALMQUIST. Several others could be mentioned, such as the artist Isaac Grünewald, the director Knut Ström, who designs his own settings at the Lorensberg Theater, and the young director Alf Sjöberg, who at the Royal Dramatic Theater has given proofs of an unusual decorative talent. But it is Jon-And and Sandro Malmquist who are of the greatest importance and therefore worthy of special consideration. The former is now attached to the Royal Opera, in Stockholm, as stage designer, and Malmquist holds the same position at the newly formed Ekman organization, which comprises three stages in the capital. Furthermore, their settings represent a piece of Swedish stage history between 1920 and 1930.

As artist types, Jon-And and Sandro Malmquist are as opposite as possible; they complement each other in an admirable fashion. Both are trained experts, fully versed in all the technical secrets of their art, realizing that stage designing is something different from two-



JON-AND'S SENSATIONAL DESIGN FOR *Phèdre* AT THE
DRAMATIC THEATER, STOCKHOLM

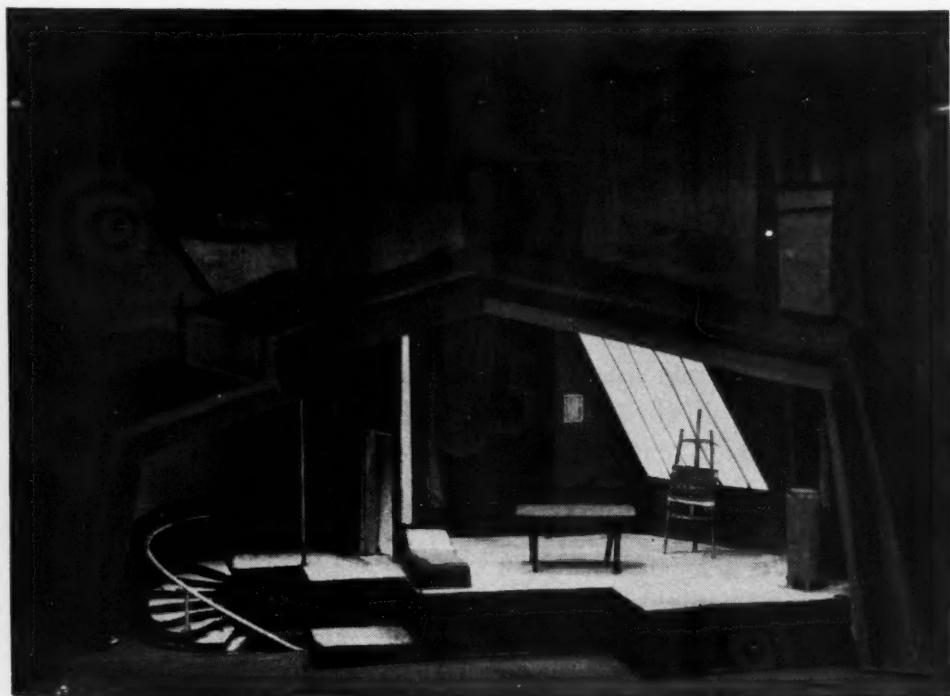
dimensional parade painting. But here the similarity ends. Jon-And is of greater dimensions, his art is broader, manlier, more lavish and rich. His career is, in truth, strange. It started about 1920 in the brilliant sketch world of the musical *revue* and a few years ago reached the festive pinnacle of opera

settings. He reaped his first triumphs on a revue stage in Gothenburg, where he created something unusually joyous in form and color with his experiments in cubism and futurism, which were gratefully received by the audience. He there became connected with Sweden's only great and really artistic revue producer, Karl-Gerhard, and for several years attracted much attention with unconventional, witty, and at the same time tasteful settings for the Karl-Gerhard summer revues in the capital.

For Jon-And the way to the heart of the Swedish people may therefore be said to have gone via the revue. From one point of view the case is rather typical. What during the 1920's would have met a wall of suspicion and lack of understanding from the audience if presented on a dramatic stage, was applauded and eagerly accepted when offered within the more flexible and less traditional frame of the revue. It was the revue that blazed his trail. And when Jon-And some years later, in 1926, made his *début* on the great dramatic stages of Stockholm, the public was somewhat prepared for the modernism he was to show them. But not even the five or six years that had passed since the *Samson and Delilah* première were enough to silence fully all scandalized outcry. Just at that time, when Per Lindberg, then newly appointed director of the Royal Dramatic Theater, became the center of discussion because of his modern ideas, a mighty battle was waged between a public which in many ways remained conservative and unresponsive, and an equally stubborn band of directors and stage designers. The fight was a decisive one; the warfare between old and new had reached its most critical moment. The modernists were victorious, especially the stage designers.

It was Jon-And who created the settings for the most disputed presentation after *Samson and Delilah*—the sensational designs for

Racine's *Phèdre*. The classical drama was directed in a strongly experimental manner, which borrowed most of its ideas from the master of the Russian synthetic theater, Tairoff. The setting was really quite startling with its plastic construction of simplified geometrical planes. More than one spectator concentrated his attention on trying to solve the riddle of the design rather than following the grand pathos of the love story. But this was not the fault of the artist, who had, in fact, achieved a very effective dramatic and strongly accentuated picture, but of the advance publicity which had offered a false symbolic interpretation of these geometrical figures. Jon-And had only meant to build a neutral acting stage, raised in various planes, but publicity managers and public insisted that the designs must "represent" or symbolize something. This cubistic pattern of planes, which Jon-And used, is very characteristic of his style of stage designing in general. Always mindful of the scenic effect, he prefers to work with sharp planes of form and color, kept within a composition which is severe and monumental. This was evidenced in the settings he designed for Strindberg's *To Damascus*, Part III, with which he made his début before a literary Stockholm audience. It consisted of a bare skeleton of



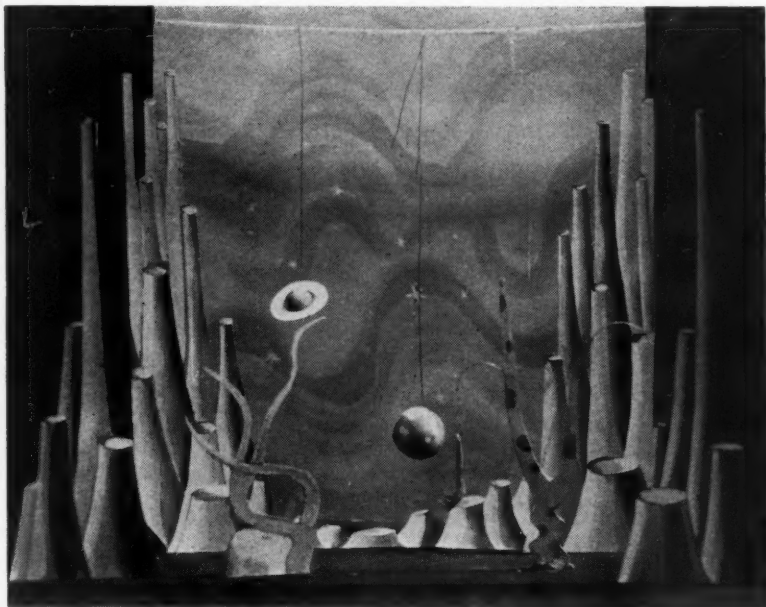
JON-AND'S DESIGN FOR *La Bohème*, AN EXAMPLE OF HOW HE HAS SIMPLIFIED AND STRENGTHENED THE SETTINGS OF THE FAMILIAR OPERAS AT THE ROYAL OPERA HOUSE, STOCKHOLM

plastic triangles, which together formed an acting stage in several levels.

Jon-And came to the Royal Opera in 1927. During the five years that he has worked there as "royal court painter" he has been most prolific. He has been forced to be prolific, because it had also been his duty to overhaul all outmoded, antiquated settings in connection with the Opera's revivals of old compositions which have followed one upon the other at a rapid pace.

In order to judge fairly Jon-And's artistry it is, therefore, necessary to bear in mind the fantastic speed he must keep up and the limited time he has in which to solve his decorative problems. It is no wonder then that Jon-And's settings sometimes appear as superficial as posters, very effective and monumental, but now and again rather hollow and artificial. But the Royal Opera could not have found a stage designer better fitted for this trying position. Jon-And is the right man, who approaches his task with a keen creative delight. With speed and power he transforms old settings so that they are hardly recognizable, he frees them of all unnecessary opera tinsel and renders them simple and effective. There is only one objection to make: Jon-And is entirely too modern an artist for the musty atmosphere of the opera, in which only a few new pieces are presented while the old compositions are played the whole year round. In the extremely conventional and uninspired direction which, unfortunately, the Stockholm Opera offers today, Jon-And's fresh and daring art seems a bit out of place. It is certain that his interesting pictures often attract the public's attention at the expense of the play.

It is impossible to enumerate here all the old and new operas which Jon-And has given a novel, decorative frame. The plastic stage models which he builds in miniature for each première probably number several hundred. *Turnadot*, *La Bohème*, *Music in the Distance* are some of the operas with which he has been very successful. But perhaps his talent comes best to the fore in the programs where his naïvely witty imagination as a story teller and his spontaneous humor have a chance to flow freely. When some years ago he made the decorations for the Christmas play, *Little Peter's Journey to the Moon*, he received warm praise for his original and artistically sophisticated fairy tale fantasies. Quite recently he again gave demonstration of the best side of his art with the ballet, *The Three-Cornered Hat*. He conjured up on the stage the most delightful plaything of a setting with cascades of bright colors in geometrically ordered planes. In similar somewhat grotesque efforts, where the humorous imagination of the stage designer is per-



ONE OF JON-AND'S FANTASTIC DESIGNS FOR THE FAIRY TALE PLAY *Little Peter's Journey to the Moon*, AT THE ROYAL OPERA, STOCKHOLM

mitted to roam at will, one is reminded that Sweden has in Jon-And also one of its most amusing and witty caricaturists.

Sandro Malmquist is not only a refined decorative artist but also a capable director who, on an intimate stage, has produced some of the finest and most interesting settings that an exclusive audience has been permitted to enjoy in many years. His starting point, however, is stage setting, and even as a director he is, as I shall point out, primarily a pictorial virtuoso. Sandro Malmquist, like his colleague Jon-And, received his first training as a stage designer in Gothenburg in the beginning of the 1920's when he was attached to the Lorensberg Theater, at that time the most advanced stage in Sweden. Some years later he made an important contribution to the Swedish theater when, together with Per Lindberg, he produced a number of plays at the Royal Dramatic Theater for this institution's exclusive "club performances" in 1927 and 1928. With the keenest ear for the poetic tone of the various plays, Sandro Malmquist made some settings which in suggestive power, imaginative inspiration, and artistic elegance are absolutely unequalled in modern Swedish stage designing. These pictures lack perhaps the sharp line division, the poster-like effect, and the merry abandon that mark Jon-And's production. Instead they comprise scenic situations which vibrate with a mobile, atmospheric life, and which



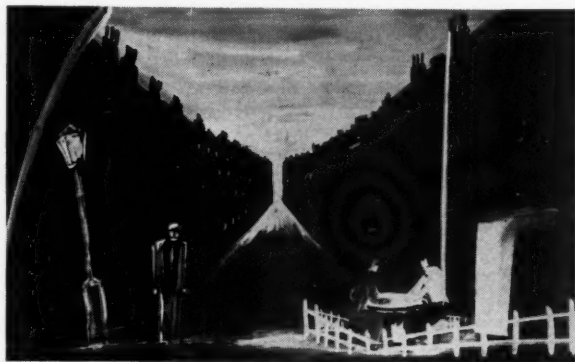
A ROMANTIC AND IMAGINATIVE SETTING FOR SYNGE'S *Riders to the Sea*, BY SANDRO MALMQUIST, AT THE DRAMATIC THEATER, STOCKHOLM

function as something more than a decorative frame around the drama. With a noble imagination and an intuitive understanding of the spiritual value of the play, Sandro Malmquist creates conventionalized scene pictures in which the division of light and shadow is highly suggestive, forming a moving and poetic space between cleverly arranged draperies, painted screens, and other stage property. We need only cast a glance at the sketches which Malmquist made at that period for the productions of the two Irish programs, *The Shadow of the Glen*, and *Riders to the Sea*, by Synge, and for *The Dictator*, by Jules Romain, to understand the scenic power in his romantic and imaginative art.

It is not surprising that Sandro Malmquist in latter years has become more and more active as a director. From the day of his first appearance as a stage designer, he has been vitally interested in directing. As a practical man of the theater he has logically filled a rather exclusive position and has usually been regarded as the typical representative of the experimental theater in Sweden. But in order to put his ideas into practice he has had to wage a hard fight. Economic difficulties have time and again blocked the progress of the various dramatic organizations which he has started on an idealistic basis, supported by a group of young actors. In the spring of 1929 he opened his first play shop in a modest hall in one of Stockholm's obscure streets and gave his enterprise the optimistic name "The Theater of the Young." Next season he had no stage, and was forced to lead an ambulating existence with his troupe among the minor theaters in the capital and on the road. Under the fanciful name of "The Merry

Donkey" the young and energetic director and stage designer launched a new experimental theater, in a charming house which was alluringly decorated. There he offered "romantic stagecraft." Last fall, after the demise of *The Merry Donkey*, he joined the newly formed Ekman group where he has directed a couple of plays and where he is active as a stage designer.

While working as a director Sandro Malmquist has on several occasions in his various experimental play-shops offered the more exclusive Stockholm public a series of performances which in subtle elegance, spiritual richness, and noble artistry have contrasted strikingly with all the loud, over-advertised false modernism. He has especially scored in the presentation of several intimate one-act plays. In the major efforts, however, his dramatic power has not sufficed, and the plays have lost in force and tempo what they gained in artistic perfection and pictorial refinement. Even as a director Sandro Malmquist is first and last a stage designer.



THE LAST ACT IN MOLNAR'S *Liliom* IN A SETTING BY
SANDRO MALMQUIST, AT THE LORENSBERG THEATER,
GÖTHENBURG

Fabian Månsson

By GURLI HERTZMAN-ERICSON

WHEN, on the twentieth of January, Fabian Månsson celebrated his sixtieth birthday, he was presented with a gift made up of contributions from persons of all types and classes throughout the country, expressing the universal love and esteem in which he was held.



FABIAN MÅNSSON

Great men are scarce in these days of standardization; but in Fabian Månsson Sweden has one of her noblest figures—a sympathetic, high-minded, many-faceted personality, who has interested himself in various cultural fields as well as in politics.

A strange fate made of the little fisher boy from Blekinge a politician, a political economist, and an historian—fate, guiding an in-born desire, which made its way through all manner of difficulties. As a matter of fact, it was probably his difficult childhood, among a strong and hardy people on the rocky islets off the Blekinge coast, which endowed Fabian with the necessary resistance and wiry energy

to cope with a hard struggle for existence. He has often attested to his belief in the value of work as a developing and broadening influence in the life of an individual. Since the impressions of childhood are formative of character, it may be interesting to hear what Fabian Månsson himself relates regarding his early years. He was born on an island off Blekinge, an island of alternating plains and woodland, where the cultivation of the soil was the chief means of existence and

fishing furnished an important side-line. From time out of mind the island inhabitants had made a business of deep-sea fishing. The old type of flat-bottomed boat, *vrakeka*, as it was called, which had been altered only slightly since the days of the Vikings, was about twice as large as the present-day decked fishing boats. It was a long time before the boats were equipped with motors and decks. How much more seaworthy they were made by the installation of this new apparatus is a question, but there is no question regarding the greater ease with which they could be handled and the greater speed with which they could make for land when a storm came up—that is, if it were not a thick, blinding snowstorm, as was often the case in the early spring. A short time before Fabian's birth, half of the island's fishing population was wiped out in a night.

Seldom does a child learn to read as young as did Fabian Månsson. At supper, on Twelfth Night, 1875, fifteen days before his third birthday, he read for the first time the Third Article in the Catechism. School instruction was supposedly required at that time, but in truth a child would go to school only when he wished, or when his parents did not need him for work. It so happened that Fabian went to school more than most of the children. Geography, he says, fascinated him most. Toward history, too, he had a decided leaning, although this subject was held of little account by the country people of his time, who considered it all more or less lies. Newspapers were a rarity, but when Fabian came upon one he studied it from the heading to the last line. During practically one-quarter of the year the only light in this country is from the moon; on dark winter evenings Fabian would sit all but in the hearth blowing the embers to a glow for light enough to enable him to spell out the words in his paper. For to burn the kerosene lamp while he read was an extravagance too absurd to be thought of.

Fabian was probably hardly more than six years old when he knew the Riksdag speeches by heart, and for several months thereafter he would declaim long harangues from them. A new world, with unending vistas, was here opened to him.

The burning desire of youth to shun the old and seek the new was not lacking on these islands. To Fabian in his turn came the urgent wish some day to go aboard a three-master. The goal of the contemplated journey was usually America, the dreamers' and the adventurers' land, where people might sit down to breakfast with a dozen eggs in front of them, and eat as many as they wished. To a fisher boy an egg was something so near unknown that Fabian had never tasted one until he was fifteen years old.

It was not, however, on a rolling ship's deck that Fabian Månsson was to make his contribution to the world. He left home to make his living, and found temporary work in Karlskrona at house-building and on the wharves. At twenty-one he came to Stockholm as artilleryman. He served for three years in Svea Artillery, but he spent all his spare moments in the Royal Library, where he had an opportunity to satisfy his hunger for learning. Thereafter Fabian found work on the railroad. He joined a railroad gang at Malmö, and he came within an ace of becoming a clerk in a Skåne railroad station. He was offered that position by the engineer of the Continental Railroad, who recognized the young laborer's latent ability. But fate had otherwise ordained, and Fabian became a cub writer on the *Skånska Dagblad*. This did not hinder him from attending to his railroad-laying by day. The newspaper job he handled at night.

While he was in Malmö, he became a leader in the socialist-liberal movement among the young people, but it was when he came to the Labor organ *Arbetarbladet* in Gävle that he first took a real interest in politics. His stand won ready support throughout the country, and his articles were widely read and discussed. All the while he continued to take advantage of every opportunity to add to his knowledge. German, French, and English he learned by studying the newspapers of those countries; and the groundwork for his studies in economics he acquired by reading the statistics in the *Almanack de Gotha*.

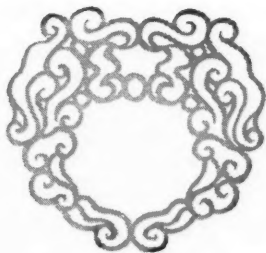
Since the year 1911 Fabian Månsson has had a seat and vote in the Riksdag's lower house. From that legislative body his thoughts have permeated the length and breadth of the land. As an expert in economics he has been a member of several committees.

Gradually his interest in history became the dominant passion in Fabian Månsson's life. His immense fund of knowledge regarding the life of the people, and his ability to see the line of development through the details, have enabled him to forge events and destinies into a unified whole. In libraries and archives he has found a wealth of material in the form of letters and other original documents, and his imagination has given these often dry records color and substance. In this manner he has created the important works that make him one of our leading historians. In *St. Erik's House* he has described the time immediately before Gustaf Vasa and pictured the social and economic activities of a great monastery in that age. In *Gustaf Vasa and Niels Dacke* he has told the story of the peasant revolt against the King led by Niels Dacke, a farmer of the Blekinge district which Fabian Månsson knew from childhood. Previous to the publication of these works his name had become known through a novel, *Justification by Faith*, in which he

graphically depicted the economic and historical background of the modern religious dissenting movements which were, in large part, social struggles.

There are points of similarity between Fabian Månsson and Gustaf Vasa. The modern labor leader resembles the great king in that he too has something of the bright, optimistic folk liberator, and also of the folk ruler, who is ready to maintain his conception of truth and right—with clenched fist if need be. For above all Fabian is known as a truth-teller, and when he sees just cause for criticism, he does not spare his own party, but lets his voice ring out for the right so that it resounds through the whole land.

A sense of oneness with the earth and with everything that lives and breathes thereon, is one of Fabian Månsson's most prominent characteristics; in fact, there is something of the solidity of the earth in his words and in his manner of speaking. He has from childhood seen the effect of the simple life in developing strength and molding character, which explains his contempt for superficiality and vain display. With his unswerving faith in the ultimate triumph of right, and with a humble wish to be a comrade and a man in the ranks, he has ever turned his powers toward the establishment of a more justly organized community. The Swedish Labor movement may be proud to count him as one of its standard bearers. He is versatile and well informed, good and warm-hearted—and it is primarily for his guileless heart that Fabian Månsson is loved and admired by both friends and political adversaries.



The Fate of Prohibition in Finland

By AXEL GADOLIN

AFTER a plebiscite in which prohibition was voted down by a two-thirds majority, a new liquor law was passed by the Finnish Diet, on January 30, 1932. The vote was 120 to 45, while 35 deputies refrained from voting. The new law replaces the prohibition laws of 1919 and 1922, and is the most liberal in force in any of the Scandinavian countries. An alcoholic beverage is defined as a liquid whose content of ethyl alcohol exceeds 2.25 per cent by weight and which is not denatured. By this interpretation beer is brought within the compass of the law, a measure that was bitterly contested.

The monopoly on the manufacture, importation, and sale of intoxicating beverages is vested in a stock company in which a majority of the shares are to be owned by the State. This company will pay State, communal, and parish taxes. It will control the sale and serving of liquor and is empowered to grant three-year licenses to hotels, restaurants, and other places. The actual manufacture of the liquor may be turned over by the company to domestic producers. Foreign firms must be represented by agents, who will be allowed to show samples subject to certain restrictions. Representatives of foreign governments will be permitted to have their own supplies, and foreigners may bring in liquor in limited quantities for their own use.

Whatever regulations have been made in regard to the hours when liquor can be sold, the amount, and other conditions governing the trade, are simply to promote order, except that the restriction of sale on workingmen's pay day and on the day before a holiday serves a moral purpose and may properly be classed as social legislation. Finland is now virtually a free country, after fifteen years of prohibition.

The breakdown of prohibition is due to many and complex causes. Among the most important are: the ineffectiveness of the enforcement system, the increase of crime, the prevalence of smuggling, and the menace to life and health caused by the bad quality of the smuggled goods. Moreover, an ever-increasing hypocrisy, the promotion of questionable characters in the government spy system, the activities of informers, and the violation of domicile and personal rights stirred up a great deal of moral indignation.

It must be admitted, however, that recently all these conditions have been overshadowed by economic considerations, and the smoldering indignation at abuses has given way to a sense of the depression and the necessity for prompt measures to relieve it. A budget which still

refused to balance, even after every available resource had been exhausted, demanded a tax on alcohol. Business men engaged in lawful occupations resented the fact that while they were heavily taxed the illicit liquor traffic went scot free. It has been stated that the repeal of prohibition was in some degree due to the offer of a French loan in return for permission to import wines into the country, but it is improbable that this had any appreciable influence. On the other hand political factors of a purely domestic nature contributed to some extent to bring about the repeal.

When prohibition was first introduced it was almost by a coup d'état on the part of the temperance group. The consumption of spirits in Finland had been steadily decreasing for some time, and the decrease was especially rapid after the tax on alcohol had been raised in 1910. In the year of the Revolution, 1917, a provisional form of prohibition was already in force. At that time so many innovations were being introduced that it seemed not impossible to make the whole nation bone dry by a simple decree.

In the internal political affairs of the country prohibition soon became one of the most useful hobby-horses. The actual conversion of the people to temperance was at an early stage of the game relegated to a sphere that had nothing to do with practical politics. But the parties of the Center, supported to some extent by the Right and also by the Left, became the self-constituted guardians of prohibition, which thereby became firmly entrenched.

To find the real reasons for the failure of prohibition in Finland we must study the development in the light of existing facts. The system was ineffective. Not the combined navies of England and the United States would have been able to prevent smuggling along Finland's two thousand kilometers of reef-lined coast. The amount of the liquor confiscated by the customs has been variously estimated as from 5 to 10 per cent of the whole, but many who are qualified to judge consider these figures far too optimistic. To prevent illicit distilling and home-brewing was even more difficult. Brandy was obtained from potatoes, rye, birch sap, etc., and the making of wines from berries became an important home industry.

During the decade preceding the World War the annual consumption of pure alcohol was 1.4 liters per capita, making a total of 4,450,000 liters for the whole country. If that rate had been maintained, the present consumption should be 5,000,000 liters of pure alcohol, or perhaps a little more owing to a shifting in the relative ages of the inhabitants. The present population of Finland is 3,600,000, but the

proportion of adults is somewhat larger than formerly, which would, of course, tend to make the consumption of alcohol larger.

The last year before the World War the consumption of brandy per capita was about 2 liters, that of wines 1 liter, and of beer 12 liters, while the maximum annual consumption of brandy before the war amounted to $3\frac{1}{2}$ liters and that of beer to 14 liters. It is estimated that during prohibition the consumption of alcohol increased to about 7,000,000 liters, the equivalent of 2 liters of pure alcohol or about 5 liters of brandy per capita. It is not too much, therefore, to say that as a result of prohibition the consumption of alcohol has been doubled, and no one will deny that strong alcoholic beverages were obtainable anywhere.

The manner in which smuggling was carried out is fairly well known. The wholesale traffic was managed from German and Esthonian ports. Rum runners usually sailed under foreign flags, often under that of some South European country, and cruised about outside the three-mile limit. Domestic retail organizations of various kinds, organized on a large scale, apparently worked together in harmony, while organized insurance protected them from the risk of confiscation. In the towns thousands of subordinates were employed in making deliveries.

The quality of the liquor grew steadily worse. Profits were increased by "cutting." The harmful effects of these beverages became more and more evident and led to a study of their connection with the rising tide of crime. Doctors found numerous cases of a form of alcohol poisoning which left its victims mentally unbalanced. In January 1916, the year before prohibition went into effect, there were 3,020 convicts in Finnish prisons, and in January 1930 there were more than 8,000. Among the prisoners in 1915 there were 7,693 first offenders and in 1930 they numbered 26,448. In 1913 approximately 1,500 infractions of the liquor laws were recorded, and in 1930 no less than 137,000. The increase in murders due to smuggled spirits became truly alarming. As against 133 tried for premeditated murder in 1913, there were more than 300 in 1929. A large number of murders and cases of homicide connected with rum running were never cleared up. Assaults increased from approximately 1,800 in 1912 to 6,000 in 1930. During the last years that prohibition was in force there was on the average one murder for every 7,000 inhabitants—a truly shocking number.

These alarming facts served to strengthen the position of the anti-prohibition leaders, but within the Diet the developments did not seem to affect the disposition of the various groups, to such an extent had the question become one of party politics. It was not before the plebis-

cite voiced the opinion of the people that the legislators took action. The Diet met in extraordinary session and, though still composed of the same elements favoring prohibition, yielded to the pressure of public opinion and passed the new liquor law.

In the main, economic reasons were advanced to explain this change of front. The annual revenue derived from the taxation of alcoholic beverages before the War would roughly speaking equal 200,000,000 Finnish marks in the currency of today. At the same rate of consumption this year, it was estimated that the same amount of revenue would be raised in less than eight months and that next year communal and State taxes on liquor might bring in 400,000,000 Finnish marks. In that case this form of taxation would produce practically the same amount as is derived from the heavy, direct taxes on income and property, and Finland would have no further difficulties in balancing its State budget as well as those of its various communes. As a matter of comparison it is interesting to note that in Norway the amount of revenue derived from liquor is approximately 600,000,000, in Denmark 750,000,000 and in Sweden 1,200,000,000 Finnish marks reckoned at par. And yet, owing to their rather rigid liquor laws, considerable smuggling is still going on in these countries.

Finland has never been a large consumer of wines. The importation in 1913 consisted of 3,600,000 liters in casks and 2,200 bottles. Under the previous laws wines could be obtained by "prescription" at the drug stores, and at the present moment the State supply of alcoholic beverages includes 2,400,000 liters of spirits and 140,000 liters of wine, all of which will be turned over to the new stock company. There has been a last-minute increase in the price of these commodities, which will enable the smugglers to reap a final harvest.

The government now owns three distilleries for alcohol and three yeast factories which can easily be turned into distilleries. When prohibition came into effect there were 30 distilleries producing spirits, 40 producing alcohol, and 59 breweries in the country.

It is hoped that the repeal of prohibition will root out smuggling, improve the financial situation, distribute more fairly the burden of taxation, reduce crime, promote temperance, increase respect for the law, and do away with official hypocrisy. It is further hoped that agriculture, the brewing industries as well as trade in general, will benefit to some extent by the new law. As a result the general condition of the country will be improved, a matter of considerable importance as it affects the tourist trade. Nevertheless, powerful forces are already conspiring to bring back prohibition because of its extreme usefulness as a factor in politics.



LÖGUM CLOISTER CHURCH SEEN FROM THE NORTHWEST

Løgum Cloister Church

The Historic Building Which Has again Become Danish

AMONG the historical mementoes that were returned to Denmark with the Reunion following the World War, one of the most prized is Løgum Cloister Church which lies about midway between Ribe and the present German border. It originally belonged to a Cistercian monastery. The rules of the Cistercian order permitted the monks to carry on agriculture, fishing, and milling. The monasteries were therefore as a rule placed in river valleys, and that at Løgum was no exception. It was built at the river Brede-Aa and surrounded by a typical West Slesvig marshy landscape.

The abbey was founded in 1173 by Bishop Radulf of Ribe, an



INTERIOR OF THE CHURCH AS RESTORED, SHOWING THE DORMITORY STEPS TO THE LEFT

Englishman by birth. The construction of the church was begun as early as 1190, but went on for a century and a half, and the church was not completed before the early part of the fourteenth century. In this period, ecclesiastical architecture had undergone an important development, and Lögum Cloister Church, as so many medieval houses of worship, shows the transition from the round-arched style to the pointed Gothic.

To the monastery itself the Reformation was a catastrophe. In 1548 it ceased to exist, and even the buildings were allowed to disintegrate in the centuries that followed. There is now only a part of the east wing standing. The church, on the other hand, was preserved, though much injured by the tooth of time. In the 'forties of last century a restoration was undertaken, but according to the custom of that time, this was done very ruthlessly and with little regard for the beauty which medieval churches acquired by their very lack of system, by their slow growth through periods of changing styles.

When South Jutland was ceded to Germany after the war of 1864, the old church, of course, came under Prussian dominion. Many years passed during which nothing was done, but in 1913 a thorough and



VIEW OF THE INTERIOR FROM THE CHOIR

lemnity. As it now stands, Lögum Cloister Church is one of the chief architectural gems of Denmark. In a country where stone is not abundant, the possibilities of brick for monumental buildings have been developed as in few other countries, and its soft weathered tones give a mellowness and warmth that are most attractive. In the interior of Lögum Cloister Church the walls are faced with the large bricks still known as monk-stones; the ribs are marked by a pattern of red and white which leads the eye naturally to the whitewashed vaults above. The effect is one of brightness and graciousness without sacrificing the solemnity of the austere lines and noble proportions.

In the nineteenth century resto-

competent restoration was begun under the direction of the German architect Eggeling. It must be owned that the Prussian government appropriated large sums to the work, which was continued even during the worst years of the World War.

When South Jutland was reunited with Denmark, in 1920, the work of restoration was of course taken over by the Danes, and was entrusted to the well known architect Harald Lönborg-Jensen. In 1926 the church could be dedicated with great so-



ONE OF THE ARCADES LEADING FROM THE NAVE TO THE TRANSEPTS AND CHAPELS

ration, the so-called dormitory steps within the church were removed, but they have now been rebuilt. They remind us of the faithful devotions practised by the monks when the building was in its early glory. The steps led directly down from the monks' dormitory, and every third hour, every night of the year, winter as well as summer, the silent procession of monks would pass down the steps into the body of the church, where they said their prescribed prayers or "nocturns."

Lögum Cloister Church is one of the best preserved Cistercian churches in Denmark, and is well able to bear comparison with the Cistercian churches in the larger countries of Europe. While typically Danish, it has a character of its own that distinguishes it from other ecclesiastical buildings of the time. The nave and transepts form a cross topped by a slender spire. Tall and imposing, it rises from the flat marshy meadows swept by the keen western wind which has weathered its walls for many centuries.

A water-mill near by, on the very spot where the monks built it, was in use until a few years ago and is a humbler memorial of Cistercian activities in South Jutland. But the proudest memorial is the stately church itself.



THE RIVER AND LOW MARSHY MEADOWS, WITH THE CHURCH IN THE HORIZON

The Kensington Stone

By WILLIAM HOVGAARD

IN 1898 a farmer in Western Minnesota named Olof Ohman, when grubbing stumps on his farm near the village of Kensington,* discovered a large flat stone imbedded under a tree. The stone was firmly embraced by two of the largest roots which had grown around the stone, giving evidence that it must have been in that position at least during the whole lifetime of the tree. The tree was about seventy years old.

Mr. Ohman's ten-year-old son, who was present when the stone was found, discovered a number of marks on it and called his father's attention to them. Ohman was unable to read the inscription, but had the stone exhibited in one of the banks of Kensington.

The inscription was in runic characters which were deciphered provisionally by a professor in the University of Minnesota. The numerals giving the date of 1362 were not then understood, and as it was supposed that the inscription dated from the time of the early voyages of the Norsemen to America, that is, from the eleventh century, and as it was evident that the text did not conform at all to that period, it was concluded that the inscription was a fraud.

The owner then placed the stone in front of his granary where for nine years it served as a doorstep, fortunately with the inscribed side down.

Mr. Holand happened to hear of the stone and got permission of the owner to see it. He found the stone to be about thirty-one inches long and of about two hundred pounds weight. One side was quite flat and smooth and on it was a long runic inscription of excellent workmanship. Although the characters were dark and weathered, most of them were quite distinct. The inscription was continued on the flat edge of the stone. Mr. Holand was allowed to take the stone home with him and soon began a thorough study of the inscription and an investigation of all the associated circumstances. The reproduction on page 227 gives the runes with a transliteration of the inscription, a translation of which is here given in English.

* *The Kensington Stone. A Study in Pre-Columbian American History.* By H. R. Holand. 316+8 pages, 34 plates and other illustrations. Can be purchased from H. R. Holand, Ephraim, Wisconsin. Price, postpaid, \$8.15.

On the face of the stone:

[We are] 8 Goths [Swedes] and 22 Norwegians on
 [an] exploration-journey from
 Vinland over the West [i.e. through the western regions]. We
 had camp by 2 skerries [i.e. by a lake wherein are two skerries], one
 day's journey north from this stone
 We were [out] and fished one day. After
 we came home [we] found

10 [of our] men red
 with blood and dead

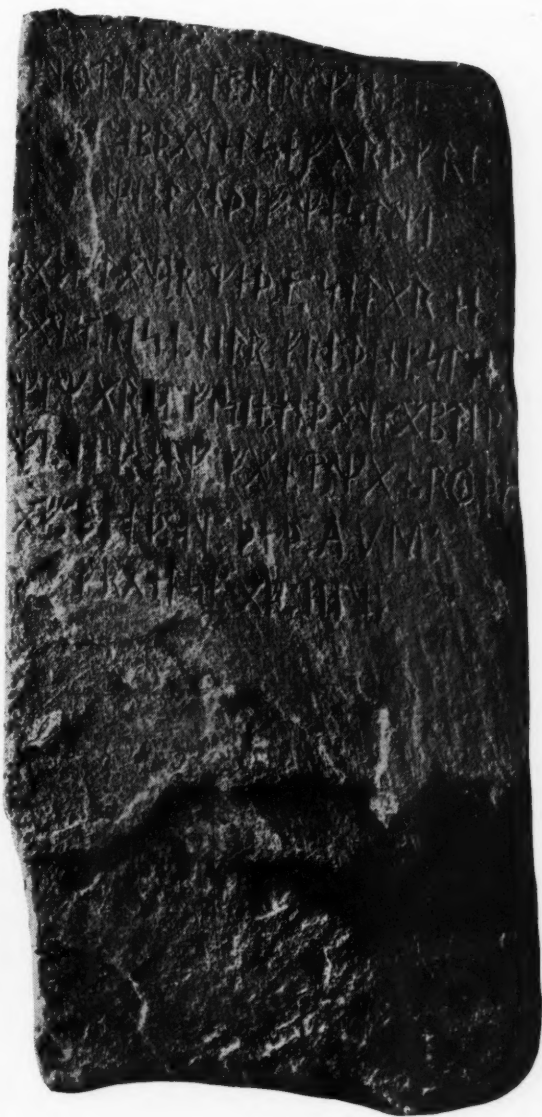
A.V.M. [Ave Maria]
 Save us from evil

On one side of the stone:

[We] have 10 of our party
 by the sea to look
 after our ships [or ship] 14
 days' journey
 from this island. Year 1362

The words in brackets are interpolated by Mr. Holand. The original language is in old Swedish or Norwegian from the fourteenth century. It soon became clear to Mr. Holand that the inscription had been condemned largely on mistaken premises, and after he had brought this fact to light, the stone became the object of a most searching scrutiny and much discussion. All persons reputed to have any knowledge of the finding were interviewed, and numerous affidavits were secured.

A committee was appointed by the Norwegian Society of Minnesota, and



THE KENSINGTON STONE



EDGE VIEW OF THE
KENSINGTON STONE

as a result of the first year's investigation it was concluded that none of the persons associated with the finding of the stone could under any circumstances be supposed to have had anything to do with carving of the inscription. The stone must have been in the ground long before the present cultivation of the district took place.

The findings of the committee have since been sustained by more searching investigation of experts. The Museum Committee of the Minnesota Historical Society had the stone in its keeping for two years, gave it a most careful examination, and sifted all rumors and theories concerning the origin of the inscription. Already in 1910 it was able to report that it believed the inscription to be a true historic record.

During the following twenty years, the study of the inscription was continued by Mr. Holand, and many points which at first seemed obscure were clarified. The results are given in this fascinating book, which bears witness of conscientious scholarly work, carried out with the greatest patience and attendance to details. The investigation took place in the face of a criticism which in some cases was as harsh as it was ill-considered.

The book presents convincing argument in favor of the genuineness of the inscription. Although there are points in the inscription which are difficult to explain satisfactorily, they are not of such a nature as to justify its condemnation, and some points which at first seemed obscure, have unexpectedly been cleared up by corroborative evidence. Most remarkable are the finds in the same region of medieval weapons of Scandinavian origin.

The inscription speaks of the finding place as an island, although it is not now in any sense an island, and is known not to have been an island when the land was first settled. It is, however, located on a small hill rising some thirty feet above marshes on both sides, and the surrounding physiographic conditions seem to show that several hundred years ago this hill was

8 göter ok 22 norrmen på

opþagelðefärþ frö

winland of west wi

hæpe læger wep 2 skjaren

pags rise norr frö þeno sten

wi war ok fiske en pagh äftir

wi kom hem fan 10 man röpe

af blöð og þep AVM

fräelse af illy

har 10 mans we hawet at se

äftir wore skip 14 pagh rise

främ þeno öh år 1362



SWEDISH BATTLE-AXE OF THE FOURTEENTH CENTURY
FOUND NEAR ERDAHL, MINNESOTA

surrounded by water, which finally found an outlet through a gully in the northwest corner of the present nearby region. This explains the otherwise meaningless reference to an island and becomes thus a convincing argument in favor of the authenticity of the inscription. The inscription is visibly weathered; yet most of the characters are in good condition and perfectly legible.

The date, 1362, seemed at first very perplexing, but a study of the history of Greenland showed that this was actually most fitting. In 1354 an expedi-

tion was ordered by King Magnus of Norway and Sweden to sail to Greenland. The chief object of this expedition was to reestablish or support the Christian religion among the Greenlanders, for there were reports that the inhabitants of Greenland had abandoned the true faith.

The letter in which King Magnus ordered the equipment of this expedition was addressed to a prominent Norwegian, Paul Knutson, who was appointed as its chief. The King asked him to accept this command "with a right good will for the cause, inasmuch as we do it for the honor of God



SWEDISH MEDIEVAL BATTLE-AXE FOUND NEAR BRANDON,
MINNESOTA

and for the sake of our soul and for the sake of our predecessors, who in Greenland established Christianity and have maintained it to this time, and we will not now let it perish in our days."

Nothing further is known about the expedition. It may have returned, although no direct evidence of that exists, and it is possible, as suggested by Mr. Holand, that it extended its voyage into the Hudson Bay in search of the population of the Western Settlement in Greenland which is known to have mysteriously disappeared in 1342.

The fact that both Swedes (Goths) and Norwegians are mentioned in the inscription is in good agreement with the King's letter, according to which the men for the expedition should be chosen partly from the King's retinue who were Swedes, and partly as desired by Paul Knutson who was a Norwegian.

There were, no doubt, one or more priests in the party, which may explain that the explorers were able to leave an inscription in writing and that they had knowledge of Latin words and characters (AVM).

An analysis of the linguistic features of the inscription made by Mr. Holand with the assistance of various experts, seems to show that dialectically the inscription is predominantly Gothic, but mixed with the Gothic language there are a number of words of probable Norwegian usage. The book gives a complete analysis of the runic symbols of the inscription, and it is shown very convincingly that it was written in the Middle Ages. Its alphabet agrees most closely with that of *Den Skånske Lov* (*The Scanian Law*, 1250), its nearest neighbor in date.

Mr. Holand assumes that the explorers used the term "day's journey" in the same sense as seafaring men, that is, as indicating a measure of distance of about seventy-five miles. This of course is possible, and without it, it is difficult to explain that they were at a distance of only fourteen "days' journey"



MEDIEVAL SCANDINAVIAN BATTLE-AXE OF THE TYPE
KNOWN AS BEARD-AXE, FOUND NEAR NORWAY
LAKE, MINNESOTA

from the ship. Actually the explorers were about one thousand miles from the mouth of the Nelson River in Hudson Bay.

The statement that the ten men who were massacred were red with blood may well be true if the Indians had taken their scalps.

Surprising corroborative evidence is furnished by the finds of four battle-axes and a spearhead discovered in various places in the region of the Red River Valley. The axes are all quite similar to the Scandinavian battle-axe used in the fourteenth century. One axe was found under the stump of a tree estimated to be about two hundred years old. Another was of the type known in the Scandinavian Middle Ages as a *skjægöks* (i.e. beard-axe) on account of the extremely long projection of its lower part. Unlike the other axes it has a very thin blade, and the length of the cutting edge is sixteen inches.

All these axes require tapering helms, and on each axe there is a large hammer head. In the Museum at Skara, in Westergothland, Sweden, Mr. Holand found an almost exact counterpart of one of the axes which was found at Brandon, Minnesota; both have the same permanent comb or ridge on both sides near the edge, a feature which is found only in battle-axes.

Mr. Holand sums up his arguments for the authenticity of the Kensington Rune Stone by saying that there is no decisive evidence to show that the inscription is a forgery, and in fact the external evidence shows a forgery to be impossible.

It must be admitted that these arguments are well supported. The theory of a forgery is contradicted by statements and affidavits from which there seems no escape, and the corroborative evidence is very convincing.

Under the title "The End of the Trail," Mr. Holand attempts in the final chapter to answer the question, what became of the survivors of the expedition? Without asserting that the solution which he offers to this problem lends any support to the authenticity of the inscription, he gives it as an interesting suggestion. His theory is briefly that the remaining members of the expedition amalgamated with the Mandan tribe of Indians, who as early as 1738 were described by a French explorer, Captain Pierre la Verendrye, as a nation of mixed white and black and as distinctly different from all other Indian tribes. The women were fairly good-looking, especially the white, many with blond and fair hair, and they had not the Indian physiognomy.

There are several other very peculiar facts connected with the Mandan tribe, which cannot be explained except by an amalgamation with white people, and Mr. Holand's suggestion deserves to be seriously considered.

An Actor's Day

By HJALMAR BERGMAN

Translated from the Swedish by CHARLES WHARTON STORK

ONE BY ONE the board assembled in the directors' room. At five minutes to eleven the quota was almost complete, the president alone was lacking. Consul Grauberg, who, despite his heavy body and age-bowed head was an extremely lively old man, snapped his fingers impatiently. He raised his eyes to the clock on the wall, which, like a god in its exalted repose, bestowed the minutes with unfaltering impartiality on the just and the unjust.

He then exclaimed: "What does this mean? Why isn't he here? The meeting begins at twelve, and we must have the thing arranged beforehand."

It was an important matter, a very important matter. All the others lifted their faces to the remorseless idol on the wall, as they sighed: "There's still a minute."

Someone said: "He had a political meeting at ten. But he'll be here. It hasn't struck yet."

"To be sure, to be sure," muttered Grauberg. "The campaign committee. We don't get his maiden speech today. He has already been spellbinding—"

A soft, half malicious, half admiring smile, which had lighted up all the faces, was suddenly quenched. At this moment a dull murmur came from the interior of the time-dispensing idol and with a clear, ringing voice it announced that the twelfth hour of the day had begun.

The door opened, the president stepped in. He wore a frock coat. The trained muscles of his smooth-shaven features showed the actor; his quick, buoyant, but controlled stride confirmed the impression. But the president was too well known to need risk a transformation. The indus-

trial community saw in him its most illustrious pillar.

He bowed, sat down, and raised the gavel half an inch above the table. While the secretary was reading the protocol, Consul Grauberg's yellow fingers took hold of the president's coat, twitched it slightly, then gave it a tug.

"Why the deuce—what did you come in a frock coat for?"

With his eyes fixed steadily on the papers before him, the president replied: "I must be at the cemetery by one o'clock. You know—the monument on Svenson's grave—to be unveiled—"

"No, I'd forgotten that rascal," the consul remarked quite loud. He was old and blunt, so that he sometimes forgot the requirements of tact and good form.

But he whispered when he continued: "But what affair is it of yours? I thought you and Svenson—"

The president cut him off with: "I've promised to speak."

Then with the flicker of a well trained smile he added: "The text was given me in advance: *De mortuis nil nisi bonum.*"

He took the gavel again. As to this matter, this very important matter, the gentlemen were agreed beforehand. But the thing was to formulate their decision clearly and, above all, diplomatically. Quickly, too, for in the great hall were already assembled the stockholders; restless, mistrustful men, who were determined to get to the bottom of this very important matter.

The president spoke. Now one, now another of the directors made a remark, but it was the president who spoke. He accompanied his remarks with slight but energetic taps of the gavel. Point by point

he rapped through the resolutions. The gavel in his hand was like the pendulum of the clock; impartially, irresistibly, it meted out resolutions as the pendulum its seconds.

The attendant opened the doors to the great hall, where the throng of stockholders could be heard in a suppressed but excited murmur. The directors rose as one man, tranquil and confident. The expression of the president's disciplined face was accurately mirrored by his subordinates. They went out in a body to the great hall. But at the very moment of their entrance the president paused slightly. He put a hand on Consul Grauberg's shoulder, bent down, and whispered in his ear. He told him a story, the latest and funniest. Involuntarily the old man's facial muscles relaxed, and when the president's sharp and smiling eyes demanded more, the consul burst into a wheezing laugh. The whole group laughed. Thus it happened that a hundred intent, restless stockholders' eyes were met by the most edifying sight in the world—a laughing board of directors.

The president took his place in a leisurely way, without hurry, a trifle nonchalant. He sent a calm, bright glance out over the meeting, nodded to one and another of the members.

Then he raised his imposing gavel (he had a room full of toys at home) and began to speak. He proceeded to attack, for he knew that he would be attacked. He spoke calmly, for he knew they would try to ruffle him. He spoke with steely hardness, for he knew they would try to crush him. He spoke with crystal clearness, for he knew that clear words concealed better than turbid—what needed to be concealed.

Now one, now another would express an opinion, but it was the president who spoke. When the clock was getting toward one, he was so far along that he could accompany himself with energetic taps of the gavel. Point by point he rapped

the resolutions through. The gavel in his hand was like the pendulum of a clock.

With clasped hands and closed eyes old Grauberg muttered to himself: "Mighty fine, mighty fine—but how the devil can he?"

Possibly the president had ears as sharp as his tongue. The corners of his mouth twitched and his eyes narrowed. A last stroke of the gavel. The meeting was over. The very important matter had been satisfactorily put through.

A quarter of an hour later the president was standing in a cemetery before a high tombstone still swathed in its covering. It was splendid to have him there ready to speak on the text, *nil nisi bonum*, for the man who lay under the stone had once been his bitter enemy. He had arrived at the last minute but still on time; he had taken his place, the place of honor. And as the solemn function began with a prayer, he now stood with his head bowed, his face concealed behind his hat. As he let his hat sink, he raised his head.

His countenance expressed sorrow, the sorrow of deep comprehension, of mild forgiveness. His voice was clear, flexible, and fervent as he ordered the veil to be drawn. The bronze face of the dead man stared at him from the stone. He began his speech. His glance passed beyond the stone, out into space. A shining, magnanimous glance. He spoke, he exhibited his enemy's life in beautiful, simple, almost childish simple pictures (in his home was a room with beautiful, childish pictures), and in that bright, childish simplicity vanished everything that could seem bitter or harsh. A hundred eyes beheld him, curiously, greedily. For even if the man could spellbind with words, yet—so people imagined and hoped—his thoughts would show on his face. But the president spoke, and gradually the inquisitive eyes filled with tears. They could no longer see him clearly. And even if they could have seen him—they would have seen nothing.

The solemn ceremony was over, the president covered his head, cast a rapid glance at the clock, and hurried toward the gate.

A man kept pace with him, took him by the arm, grasped his hand and pressed it. It was his dead enemy's best friend. He said: "Thank you. It was beautiful. It was both true and beautiful, and still I don't understand how you *could*."

The president got into a waiting automobile. He answered only with a smile, which could be interpreted however one might choose. For he used his precious gift of speech with discrimination.

Ten minutes later the president made his entrée upon another stage, grim and bare, coarse and gray, smelling of the smoke of toil, soot, sweat. It was filled with fierce, refractory blue-overall men. The president buttoned up his overcoat at the door, for the frock coat would not have harmonized with the stage decorations. At a table in the middle of the hall sat old Grauberg, his associate, trembling with indignation and hoarse with exertion. At the entrance of the star the old man half collapsed as he muttered: "Ah! at last."

With rapid yet heavy and dignified steps the president crossed the hall. He was jostled in a way that said: "There, take that!" And he was jostled in a way that said: "No harm intended." Finally he reached the table, dropped carelessly into a chair, nodded sullenly to right and left, struck the palms of his hands on the edge of the table and said: "Well, old fellows, what shall it be?"

He spoke. His voice had in it stern common sense and good-humored benevolence. The point at issue was to prevent a strike, to come to an agreement. The president was an employer and spoke in his own defense. But it didn't seem so, it didn't sound so. He turned to the old men, now to one, now to another. He took the affair very personally; he seemed unable to take it otherwise. "It's you and I, my dear fellow! Let's talk sense. Haven't you

a wife, children, maybe? And you're thinking of going into such a wild goose chase as this! Don't they need food and clothes? Young children." (In his home was a room with delicate little clothes for a child.) "Use your wits a bit, my good fellow. Then I'll try to use mine too. And think of the little ones."

He laughed good-humoredly, reached out his well groomed hand, took a rough fist in it. "Come on, men!" Handshake.

Handshake followed handshake, a whole row of them. Old Grauberg stared in fascination at the white well groomed hand that took fist after fist. He muttered: "Mighty fine, mighty fine—but how can he keep it up?"

Again the scene was changed. An exhibition, private opening, pictures on the walls, artists, society people. Change of mask. An expression of mild interest, rising at times almost to enthusiasm. The muscles around the eyes indicative of increased visual keenness. A sudden pause before a picture, a few minutes' silence, the impression that one considered this a fine work. All that was necessary was to find out quickly the right pictures to admire, the right artists to compliment, the right society people with whom to exchange smiles and phrases.

Again the scene changed. A quiet house, a silent home; heavy, dark draperies; an oppressive atmosphere; silent people. A visit of condolence. Change of mask. But the new mask came almost of itself. The furrows of weariness are like those of grief. They only needed a slight retouching. It was really a rest.

Still again a change of scene. A festive room, a festive table, gentlemen in evening dress. A little comradely dinner. A friend was leaving the city, leaving but only on a pleasure trip. Great change of mask. The thing now was to be gay and—natural. A friend among friends. Wine gave the inspiration. A brilliant, witty, sparkling toast speech—laughter, murmured applause. One corner of the mouth

suddenly drooped in a peculiar way. Only for a moment. And if anyone saw the grimaces, he took it merely for a—grimace.

And again a new scene. The president going upstairs met old Grauberg. The two associates lived in the same house.

"Ah," said the old man, "done for the day? You've a right to be tired."

The president laughed.

"Not exactly tired," he responded, "but to be truthful—a bit hoarse."

The president entered his apartment. The corridor was lighted, a maid helped him out of his overcoat. He was perhaps a little tired after all. His bearing had lost some of its elasticity. However, he walked quite rapidly through the rooms, which were all lighted. He entered his wife's bedroom. She stood before the mirror, with the help of her maid she was putting the final touches on her toilette. A very beautiful toilette, and a very beautiful woman. As well preserved as the president himself, or possibly even better.

She twisted her head—her profile and shoulders were among her chief attractions—and remarked: "My dear, you're late. You surely haven't forgotten we're going to—"

Yes, he had forgotten. Even the best of men is liable to err.

She now turned completely around, looked at him and said: "You look tired."

His eyebrows contracted, involuntarily. Then once more was kindled—one may suppose voluntarily—the well disciplined smile.

"Tired? I? What an idea! I'll be ready in a few minutes."

He went toward his room.

She called, with a slight hesitation in her voice: "You don't need to go on my account. You know—I have an escort—and if you're tired—"

He raised his hand as if in protest but checked himself. Something in her tone informed him that the protest was superfluous, perhaps directly malapropos. He

stood a moment with his back to the pretty picture at the mirror. A moment, two, three: he made his final change of mask for the day, perhaps the hardest.

"To be sure, that's so. Is he coming for you?"

She nodded.

Then he said: "Ah, well, if you don't mind—I believe I might just as well stay home. I've been on the go all day."

Her smile beamed even brighter. She threatened him mischievously with her finger:

"Today like every other day."

When the time came, he went forward to greet his wife's escort. He talked, smiled. Went with them into the corridor. Talked, smiled. Went with them to the stairs. Talked, smiled.

He returned to his apartment, stood quiet a moment in the corridor, turned off the light. He went slowly through the rooms, turning out light after light. Finally he stopped in front of the illuminated mirror but looked neither at his own reflection nor at anything else. He turned out the light.

The president's home was submerged in darkness. And silence. He strolled softly back and forth through the rooms, knowing them too well to need to see them. He never bumped into anything. He stood still. Went on. Stood. Sometimes for a little while, sometimes for long. Whether even now in the darkness, the silence, the solitude, he still troubled himself about masking, we do not know. Perhaps he himself did not know.

Finally he went through the cold and deserted rooms that some years before had been bedrooms. He stopped at a door, searched in his pockets, took out a key, opened the door, turned on the light.

He went into the room, locked the door after him. It was a strange little room, filled with strange and ridiculous trifles. A shaggy bear, a long-haired monkey, a rough-coated horse, together with all sorts of animals and human beings and cities

and boats and railways—everything on the same ridiculous miniature scale.

On the walls hung pretty childish pictures.

In the presses lay neat little clothes.

There was also a crib. It was beautifully made up—though its owner had long since been put in another bed.

This room, in which nothing might be changed, was the president's craze, his whim—humanly speaking, the only one he had.

He sat down in a chair, a very uncomfortable chair furthermore, of white enamelled wood without upholstering. As an easy chair it was probably the most unsuitable of all in his home. But in it he remained sitting minute after minute, quarter hour after quarter—he, the tired toiler.

His face, now without mask, was relaxed, old, inert; but not sad, not restless. If it expressed anything, it expressed a

tranquil and patient expectation. He listened.

The president, he who had talked all day, listened.

And soon it was apparent that he actually heard something. His face answered, he nodded comprehension, he smiled, he shook his head.

At last he began to speak again.

He whispered, whispered.

Anyone who had listened to him now would have sought in vain for the penetrating logic, the strength of will, the power of expression that were wont to distinguish the president's speech. No, the eavesdropper would have found this whispering to a dead child childish in-consequent.

And yet it seemed to the president himself that now for the first time in the long day he was talking to a human being.

Or it might be better to say—perhaps: as a human being.





HASLUM CHURCH SEEN FROM THE SOUTH

Two Old Churches Near Oslo

IN BÆRUM west of Oslo lie two of the oldest stone churches in Norway, a little out of the usual tourist route, but easily accessible by automobile or on foot from Sandvika railway station, and well worth a visit. They are called Haslum and Tanum and are situated on the farms of the same names.

The larger and more elaborate is Haslum with its transepts, its sacristy and weapon house, and its beautiful Norman portal. It is first mentioned in 1321, but is probably older. This church is an unhappy example of what was perpetrated in the name of "restoration" in the middle of the nineteenth century. Its altar painting dating from 1631, and its pulpit dating from 1640 with pictures of the Evangelists in its panels, were actually painted over. In the present century, with its finer perception of what is due such old treasures, an attempt has been made to revive the original beauty of the interior, and the painter Domenico Erdmann has succeeded in removing the disfiguring coat of paint from the altar and pulpit, thus revealing the old paintings underneath.

The records of Tanum go back still further. It is thought to have been built before 1200, and its style is that which the Norwegians learned in England—the oldest type of church architecture extant in Norway. It contains some beautiful furnishings, an altar with figures sculptured in wood, a pulpit and baptismal font elaborately carved and ornamented in gold and colors, light blue being the predominant tint. Among the oldest objects in the church are two madonna figures of wood, some pewter and brass candlesticks, and a gothic bell.

There is an old legend about the church that it is to collapse on a Whitsunday when it is full of people.

Tanum church is beautifully situated, gleaming white under the green trees and looking out from its height on fertile farms and deep blue hills. The venerable walls of these two old churches stand as they have stood for many hundreds of years, speaking their silent message of the lives of bygone generations that have assembled at the sound of their bells.



EXTERIOR OF TANUM CHURCH



THE ALTAR AND NAVE OF TANUM CHURCH, SHOWING THE WOOD SCULPTURE ON THE ALTAR AND THE ELABORATE CARVED PULPIT

CURRENT EVENTS



U · S · A ·

¶ President Hoover formally opened the Bicentennial Celebration in honor of the anniversary of the birth of George Washington, when he appeared before both Houses of Congress on February 22. The President's eulogy of the first man to occupy the chair in the national capital was broadcast throughout the United States and to many foreign lands. Calling for renewed faith in American ideals, Mr. Hoover declared that "the Republic is more secure, more constant, more powerful, more truly great than at any other time in its history." Concluding his address, which was perhaps his most eloquent since assuming the Presidency, Mr. Hoover said that "from Washington's spirit there has grown an infusion of social ideals with the quality of magnanimity; upholding prosperity with generosity, dignity with forbearance, security without privilege, which has raised our institutions to a level of humanity and nobility nowhere else attained." ¶ At Valley Forge, the historic camp ground of General Washington and his Continentals, General John J. Pershing paid tribute to his great military predecessor before nine thousand Boy Scouts, speaking more of his high quality as a citizen than as a man of arms. In the Pan-American Union building in Washington representatives of twenty countries in the Western Hemisphere heard many tributes to the great man who had inspired other leaders, in South and Central America, to strive for freedom from foreign domination. In front of the Capitol twelve thousand children honored the Father of his Country with patriotic singing, and listened to a fine musical program. Washington was crowded with visitors from every part of the United States. The day closed with

an official Colonial Ball at which styles of dresses of two hundred years ago dominated the scene. ¶ A little more than two months remain when the major parties will make their choice of candidates for the 1932 Presidential election. The Republican party virtually stands committed to the renomination of President Hoover. In the case of the Democrats, the choice instead of narrowing down to a few outstanding individuals, shows that the list of potential candidates is increasing. It is a moot question among the political wiseacres whether Governor Roosevelt's candidacy has been enhanced by his removal from office of the New York Sheriff, Thomas Farley, against whom charges for misappropriation of interests on funds in his custody had been made by Samuel Seabury, counsel for the legislative committee inquiring into the political conditions of New York City. As for Speaker John N. Garner, of the House of Representatives, his open attack on the administration is viewed as pre-nomination ammunition whereby the Democratic leader gives warning that he is in earnest in seeking to head the ticket of his party when it meets in Chicago next June. Contesting his claim to this honor, Governor Alfalfa Bill Murray of Oklahoma has thrown his hat into the ring, and while not taken too seriously in many quarters, Governor Murray's picturesque pronouncements as to what he would do when elected President are not disregarded as unworthy of notice. Presidential nominations, as history shows, frequently furnish surprises. ¶ The United States government, through Secretary of State Stimson, in a letter which the Secretary wrote to Senator Borah, put itself on record as not concerned with the causes of the Far East trouble, but still recognized that the whole equilibrium of foreign rights in China is in confusion. Mr. Stimson stated that ac-

According to a warning issued as early as January 7 the United States would not recognize any de facto situation or agreement between China and Japan which infringed upon the American rights depending upon the integrity of China. Furthermore, as referring to Japan, the Secretary of State declared that, irrespective of causes and responsibilities, the present situation in China could not be reconciled with the nine-power treaty and the Kellogg pact. ¶ President Hoover's choice of Judge Benjamin N. Cardozo to fill the vacancy resulting when Justice Oliver Wendell Holmes resigned from the United States Supreme Court, is considered ideal in view of the exceptionally high legal standing of the new member of that body. Judge Cardozo acquired high distinction as Chief Justice of the Court of Appeals of New York State, and his reputation became known to every section of the country during the sixteen years he served as a State judge. A Democrat in politics, the new Supreme Court Justice has often been referred to as the "lawyer's lawyer," because of his exceptional qualifications for his chosen profession. Like his learned predecessor on the Supreme Court bench, Judge Cardozo holds that the law must take the form of the times; that it must compromise between the claims of the past and the needs of the present, between settled traditions and the evolution of public purpose. Judge Cardozo's writings on legal matters are said to have deeply influenced American thought. ¶ Gerhard Hauptmann, one of Germany's most distinguished authors, arrived in the United States at the invitation of President Nicholas Murray Butler, of Columbia University, who on behalf of the Carnegie Endowment for International Peace asked the famous German dramatist to join in Columbia's commemoration of the anniversary of the death of Goethe. Dr. Hauptmann won the Nobel Prize for Literature in 1912. He is considered an authority on the life of Goethe.



SWEDEN

¶ Sweden honored the memory of George Washington on the bicentennial anniversary of his birth, on February 22. The program included radio addresses by Crown Prince Gustaf Adolf and John Motley Morehead, United States Minister to Sweden. The festivities were held at the City Hall. After the Marine Band had played "The Stars and Stripes," Crown Prince Gustaf Adolf broadcast an address. The speech was sent to the United States on short waves, and clearly heard. Referring to the famous Houdon bust of Washington, one of the treasures of the National Museum in Stockholm, the Crown Prince said: "Merely by looking at his head you at once feel what a truly noble character he must have been. Dignity was one of his characteristics, and I feel Washington was one of those men whom you instantly know that you can trust; who inspire absolute confidence. He was a leader of mankind, and his services in building up his country were immeasurable." The Crown Prince then dwelt upon certain traits which Americans and Swedes have in common. "One of the most conspicuous, to my mind," he said, "is the unlimited craving for national as well as for personal independence. We therefore thoroughly understand the proud feelings that fill the hearts of the American people on this day of honor, and we heartily join them in acclaiming the magnificent memory of their national hero." The Crown Prince then spoke of the growing interdependence of the nations. "I am not going to describe to you how much closer our two countries have come to each other in the course of only the last thirty years—this is as obvious as it is gratifying, although more remains to be done. On this day of rejoicing let us hope for yet closer cooperation, for yet better understanding, for yet truer friendship between the United

States and Sweden." ¶ Mr. Morehead then delivered an address. The speaker's platform was decorated with Swedish and American flags and in the background was hung the painting of George Washington by the celebrated Swedish artist, Adolf Ulrik Wertmüller, painted in Philadelphia in 1794. A company of Swedish soldiers, attired in American Colonial uniforms, formed a guard of honor. Mr. Morehead spoke of the rôle played by Swedes in the early days of the new republic. He mentioned the colony of New Sweden, and called the Swedes the founders of Delaware and Pennsylvania and the first settlers of parts of Maryland and New Jersey. The boats which bore Washington across the Delaware River were manned by descendants of these Swedes, said the Minister, and more than seventy Swedish officers put their military talent and training at the disposal of the American General. Several of these gave their lives in the Revolutionary War. The Minister then spoke of the first treaty between Sweden and the United States and said that Benjamin Franklin termed Sweden America's first ally. He described how John Morton cast his vote for the Declaration of Independence and called him "a man of destiny." He also mentioned John Hanson, John Ericsson, and Admiral Dahlgren. The program included the showing of a motion picture film, made in America, giving glimpses of the life of Washington. Simultaneously one of Sweden's most accomplished organists, Patrik Vretblad, played old American tunes on the mammoth City Hall organ. In the evening the celebration concluded with a banquet in the famous Gold Room of the City Hall. ¶ One hundred years have passed since the opening in 1832 of the Göta Canal, "Sweden's Blue Belt," which runs from Gothenburg on the North Sea to Stockholm on the Baltic. From 1815 to 1832 more than 43,000 Swedish army engineers were engaged in building this waterway, which at the time of its com-

pletion was regarded as one of the engineering wonders of the world. The canal was first proposed by Bishop Hans Brask, who lived at the time of the Reformation. Some hundred years later, during the reign of King Charles IX, a first stretch, from Lake Vänern to the North Sea, was begun. It was, however, the eminent Swedish engineer, Baron Baltzar von Platen, who brought the project to a successful finish. Year after year he petitioned the Riksdag for appropriations, totalling nearly 14,000,000 kronor. There are fifty-three locks on the route from Gothenburg to Stockholm and the highest point is nearly a hundred meters above sea level. ¶ The Swedish Riksdag on February 1 adopted the increases in import duties proposed by the Government, with the exception of that on oranges. The tariff on automobiles was increased with 5 per cent, on coffee with 15 kronor per 100 kilograms, on baking powder with 20 kronor, on furs with 15 per cent ad valorem. The new duty on motion picture films is 1,500 kronor per 100 kilograms and on razor blades 900 kronor per 100 kilograms. On fresh apples and pears, which come mostly from Western United States, the duty was increased 10 kronor per 100 kilograms. It is expected that 20,000,000 kronor will be raised by these increased duties so as to offset the budget deficit.



DENMARK

¶ What threatened to become a widespread labor conflict, the Employers' Association giving warning that a lockout of nearly one hundred thousand persons might result in case no satisfactory agreement was reached with the Trade Unions, was averted on February 16, when both sides to the controversy left the decision in the hands of Director Riis-Hansen, who as conciliator, managed to bring about peace. Nearly every industrial activity in Denmark would have been affected had he been unsuccessful in his efforts. The issue

turned on a 20 per cent reduction in wages all along the line, and the continuation of contracts for stated periods. The result of the negotiations was that matters were left largely where they had been, and that some of the outstanding questions would be gone into later. It is said that King Christian had taken a personal interest in seeing that the conflict was averted. Vilhelm Nygaard, a member of the Folketing, was the spokesman for the Labor Unions, while Mr. Langkjær, the head of the big printing establishment in Copenhagen, represented the Employers' Association. The contention of the latter organization was that the conditions throughout the country demanded a reduction in wages more in correspondence with what obtained in countries whose industrial outputs made them strong competitors of Denmark. Director Riis-Hansen is congratulated by both sides for his fairness in deciding points that required clearing up by one wholly impartial. ¶ The economic law recently passed by the Rigsdag to meet the continued crisis in Danish industrial and agricultural affairs was made necessary, according to Minister of Commerce Hauge; by certain factors of which the dropping of the gold standard was one of the contributory causes. International trade had to be readjusted, stated the Minister when requested to express himself on the subject of the new regulations. ¶ While the Denmark-Norway issue over Greenland is as yet in abeyance, and awaits its further presentation at The Hague court, Premier Stauning took occasion during a speech at the opening of the Greenland Exposition in Copenhagen on February 12 to discuss the country's political and social status. The Danish statesman asserted that "it is a matter of honor with Denmark to continue the work of development," but at the same time added that "at no time will the door be closed in the regions where others can go ahead if this can be done without doing injury to the

population of Greenland." ¶ A new link in the existing Danish-French relations was forged on January 26 when the Denmark House in Paris was opened by Crown Prince Frederik of Denmark in the presence of a distinguished company. The Denmark House is to be the gathering-place for Danes studying in the French capital and it is one of a group of such houses belonging to the nations in the University section of Paris. President Doumer was one of the most interested guests at the opening ceremonies. In welcoming the Crown Prince, the French President expressed his pleasure in this renewed evidence of friendship between the two countries. It was revealed during the ceremonies that already six hundred years ago Danish students in Paris had a home of their own in that city, the gift of the Roskilde scholar, Peder Arnfast. A document written in Latin gives information about this gift and about the object of the home, which was located in "La rue des anglais," near the Boulevard St. Germain. The new Denmark House to succeed that less pretentious home of centuries ago owes its existence to a number of well known Danish men and women who in 1927 met and organized for that purpose and through a popular appeal succeeded in getting the necessary money to go ahead with the plans. King Christian accepted the protectorate of the institution. Crown Prince Frederik laid the cornerstone. ¶ The Danish literary world has lost in the death of Sophus Michaelis one of its leading luminaries. Chairman of the Danish Authors' Society and the dean of Danish letters, Michaelis was instrumental in bringing his talent to bear in various literary directions. He was born in the city of Odense, which was also the birthplace of Hans Christian Andersen, and for the festivities in that city on the occasion of the one hundred and twenty-fifth anniversary of the writer of fairy tales, in 1930, Michaelis was the chief orator. His pla, *A Revolution Wedding*,

has been produced in the United States. As a poet he occupied a high place in his native country. He was a member of the consulting group of the Danish Ministry of Education.



NORWAY

¶ Norway has already taken a decisive step towards disarmament and is, eventually, willing to go still further, being always prepared to accept the consequences of a general international disarmament. A statement to that effect was made by Mr. Eric Colban, Norwegian Minister to France, and chairman of the Norwegian delegation at the Disarmament Conference at Geneva. In his address, February 15, Mr. Colban held that in order to insure a peaceful development of the world it was necessary to effect an extensive disarmament. The Norwegian people hoped that they would still be able to enjoy the blessings of peace which Norway had experienced for more than a century. During the last few years Norway has not even entirely carried out the plans of defense authorized by the Storting. Mr. Colban, who, for several years was director of the disarmament section of the League of Nations, said that the idea recommended by some delegations, of forbidding pronounced weapons of offense, was hailed with satisfaction in Norway. ¶ Prime Minister P. L. Kolstad, who has been ill for some time, died on March 5 of a blood clot. Mr. Kolstad was called to head the Government after the resignation of the Mowinckel Cabinet, and in May 1931 he formed what was Norway's first Farmers' Government. During his brief term of office, in which he had several difficult questions to deal with, he earned the esteem of all parties. The new prime minister is Jens Hundseid, who has been the leader of the Farmers' party in the Storting. Kirkeby-Grafstad will become minister of commerce instead of Per Larsen, who has resigned. Other-



PRIME MINISTER P. L. KOLSTAD,
WHO DIED MARCH 5

wise the Cabinet is unchanged. ¶ Police authorities in Oslo have had no success in their efforts to clear up the mystery surrounding the attack made in the beginning of February on Minister of Defense Quisling as he entered his offices in the government building. The assailant or assailants attacked the Minister from behind, threw pepper into his eyes, and even tried to stab him. No attempt at robbery was made, and Minister Quisling could suggest no motive for the assault. He was able to resume his duties in a few days. The fact that the Minister did not report the attack to the police till several days after it took place, created a stir in the newspapers and in political circles; but a statement from his doctors to the effect that he had suffered a slight concussion of the brain was offered in explanation of the delayed report. ¶ Norway's relations with Russia have been somewhat strained during the last month.

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Russia has been an important market for various Norwegian goods, especially fish products, and the government of Norway has been encouraging this trade by guaranteeing Norwegian dealers full payment on goods sent to Russia in the event that the Russians should default. The Soviet now, however, has demanded that Norway be made an open market for all her goods. This "request" has not been met with sympathy by the Norwegian government. According to a report in a Norwegian newspaper the Russian commercial representatives in Oslo have received instructions from Moscow to refrain from chartering any more Norwegian ships for Russian trade. Almost simultaneously it became known that Russia had appropriated money for the erection of a meteorological station at Svalbard (Spitsbergen) without obtaining the consent of the Norwegian government. ¶ The days of the few remaining bears in Norway were practically numbered when the Storting turned down a bill to prohibit the killing of bears. Experts claim that there are no more than ten or fifteen bears left in all Norway, and because the bear has played such a prominent rôle in the country's folk lore, a widespread movement has been organized to change the law which permits the killing of bears. ¶ Acting on the authority granted by the Storting, the Bank of Norway lost no time in insuring the liquidation of two large Norwegian banks which were forced to ask for a three months' moratorium last December; they are the Bergens Privatbank and the Norske Creditbank of Oslo. In announcing this action, Mr. N. Rygg, head of the Bank of Norway, stated that although the outlook for the coming year was dark, there would undoubtedly be improvement with regard to economic and financial conditions if pending international problems were satisfactorily dealt with. Mr. Rygg announced that the surplus of Norges Bank for 1931 amounted to 7,932,000 kroner.

NORTHERN LIGHTS

Scandinavian Victories at Lake Placid

Scandinavian participants in the Olympic Games at Lake Placid, New York, won four gold medals at that international gathering of winter athletes. Three of these distinctions went to Norway and one to Sweden. In the fancy ice-skating contest Sonja Henie carried off the chief honors against some of the greatest of European skaters. This was Miss Henie's second Olympic victory, and she proved herself even more artistic than on the former occasion. In the special ski-jumping event Birger Ruud won first place, and the eighteen-kilometer combination race and jumping contest was won by Johon Gröttumsbraaten. In the cross-country race of eighteen kilometers, Sweden carried off first honors in the person of Sven Utterström. All the Norwegians went to Washington for presentation to President Hoover at the White House, where they were introduced to the President by Norwegian Minister Bachke. The Olympic Games at Lake Placid resulted in giving added popularity to ski-running and ski-jumping in the United States through the notable achievement of the Scandinavians.

Leif Erikson Day Officially Recognized

The United States George Washington Bicentennial Commission has decided upon September 29 as Leif Erikson Day, and it is to be celebrated in Washington, D.C., as a part of the great program of festivities which is being carried out from February 22 to Thanksgiving Day in honor of our first President. There have in the past been notable celebrations of Leif Erikson Day, but the forthcoming event will no doubt eclipse them all.

At the last quarterly meeting of the directors of the Leif Erikson Memorial Association in Madison, Wisconsin, a letter was read from the president of the

organization in Saskatchewan, Louis Orge, Saskatoon, announcing that a piece of property had been purchased adjacent to the Leif Erikson Park in Saskatoon on which the Leif Erikson Memorial Association of Saskatchewan will erect a building.

Dr. Olson Resigns as President of Luther College

Dr. Oscar L. Olson, president of Luther College, Decorah, Iowa, since 1921, has resigned from his position. His resignation followed his recommendation that Luther College, a school for men since its founding in 1861, be made a co-educational institution, a recommendation which did not receive the support of the Board of Education of the Norwegian Lutheran Church. Dr. Olson may remain at the school as a member of the faculty.

There has been a feeling among alumni and friends of the college that it would be a pity to change the character of Luther College, and inasmuch as the Church has St. Olaf and other coeducational institutions, it would be perfectly feasible to allow Luther to continue as a men's college. Against this Dr. Olson contends that, with the modern demands for various courses and expensive equipment, it is impossible to make the college economically successful unless it is so changed that it can attract a larger body of students than has been the case in the past.

Carl Milles Pleased with America

So enthusiastic over the United States is Carl Milles, the Swedish sculptor, who made a brief visit to Stockholm at the end of January, that when he returns to his work at the Cranbrook Foundation, near Detroit, he will seek an immigrant passport within the Swedish quota. In this manner he will be able to stay as long as he pleases, and in interviews to the Swedish press he says that he may remain in America for several years. Full of

praise for what he has seen and experienced in the last year, the celebrated artist told newspapermen that he had been met everywhere with the most overwhelming kindness, understanding, and interest. "America has nothing to learn from Europe," he stated. "The appreciation of art, music, literature is keen." He spoke glowingly of the promenade concerts arranged at the Metropolitan Museum, in New York, and similar institutions. His artist villa at Lidingön, near Stockholm, he had rented to a friend and he said that he would himself spend some time in Italy to complete a statue of Nicodemus Tessin, the Swedish master architect of the early eighteenth century. Before he left Cranbrook, Milles made changes in his Orpheus which will be placed in front of the Stockholm Concert Hall. He prefers to work at Cranbrook where conditions "are ideal." A new studio has been built for him, measuring ninety-eight feet in length and thirty-nine feet in height. Although he did not want to discuss his more recent work in detail, he hinted that his year in America had been productive and that he felt satisfied with his progress.

Nordisk Tidende Has Its Own Building

Nordisk Tidende, the veteran Norwegian newspaper of the Atlantic coast, has recently acquired the building in which it has for some time rented quarters, together with the entire printing plant. The building is situated in Fourth Avenue, Brooklyn. The president of the Norwegian News Company is Major S. J. Arnesen. The editor of *Nordisk Tidende* is Mr. Hans Olav, who continues the editorial policy established under the former editor, Mr. A. N. Rygg. Ever since he took command twenty years ago, *Nordisk Tidende* has been a fine example of the power for good that can be wielded by a foreign language newspaper, not only by supporting every good cause within its own racial group, but also by educating the newcomer for American citizenship.

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Both Mr. Hans Olav and Mr. Rygg are contributors to the AMERICAN-SCANDINAVIAN REVIEW.

In addition to its other activities, the Norwegian News Company has a book store in charge of Mr. Carl Søyland, who is himself an author and thoroughly familiar with Norwegian literature. Situated as the store is, in the heart of the Norwegian district, it reaches a class of people who are not in general book buyers, but who are glad to purchase a book by Hamsun or Bojer or Falkberget over the counter and carry it home with them. In this way it is a factor in disseminating good literature in wide circles.

A Popular Norwegian Edition of Sigrid Undset

On the occasion of Sigrid Undset's fiftieth birthday, Aschehoug & Company are publishing an inexpensive popular edition of her medieval novels. The ten volumes comprising this *Folkeudgave* will cost only 39 kroner. In spite of this fabulously low price, they are very attractive, in half-leather and with an interesting jacket design by Frøidis Havaardsholm. The object of the publisher is to get these books dealing with the history of Norway into every Norwegian home if possible.

A Rockefeller Foundation Gift to the University of Oslo

The Rockefeller Foundation has given \$50,000 to the University of Oslo for an Institute of Economic Research. A five years program devoted to a scientific attempt at correlating economic theory with actual observations has been drawn up by Professor R. A. K. Frisch and Professor I. B. Wedervang, who will direct the work of the new institute.

Miss Louise Boyd Honored

In behalf of Miss Louise Boyd, American sportswoman who has explored Swedish Lapland as well as the Arctic Sea, John Motley Morehead, United

States Minister to Sweden, on February 13 received the Andrée Plaque of the Swedish Geographical Society awarded Miss Boyd as a memory of her reiterated cruises in the Arctic and her hospitality to Swedish scientists. Miss Boyd already possesses the Norwegian Order of St. Olaf.

Jonas Lie in the City's Art Commission

Jonas Lie, the American painter of Norwegian birth, has been appointed a member of the Art Commission of the City of New York by Mayor James J. Walker. The commission consists of ten members, among them the Mayor, a painter, an architect, and a sculptor. Others appointed on the Commission were Attorney-General Wickersham, and Mr. Thomas Ewing. Mr. I. N. Phelps is chairman. Mr. Lie's term is for two years, until January 1, 1934.

Giants in the Earth as a Drama

Rölvaag's *Giants in the Earth* has been made into a play by Professor Thomas Job at Carleton College in Northfield. On February 11 it was produced by the Masquers of the State Teachers' College in Aberdeen, South Dakota.

Holiday Course in Danish

The fifth annual holiday course for foreign students will be given in Copenhagen during the month of August. Besides beginners' and advanced classes in the Danish language, there are to be given lectures on Danish life, literature, and thought. The course will include visits to art galleries, museums, and institutions, and also two automobile tours to places of interest near Copenhagen. The tuition fee is 50 kroner, and board and lodging for the whole period may be obtained for a minimum cost of 120 kroner. Further particulars and programs may be obtained from Feriekursus, Frederiksholms Kanal 26, Copenhagen K, or from the American-Scandinavian Foundation.



VILLAGE IN ABRUZZI. PAINTING BY DEWEY ALBINSON

Swedish Expeditions

Thirty-five prominent Swedish scientists and explorers are planning various expeditions abroad. The Sven Hedin Expedition to China and Mongolia, which has been active for the past three years, will carry on. Professor J. G. Andersson will undertake an ambitious tour to China and Japan, as well as to the American Pacific coasts. He hopes to be able to verify his theory that there existed prehistoric cultural contacts between Asia and America. Dr. Ture Arne, of the Swedish Historical Museum, will make excavations in Persia, and Dr. Sigvald Linné, a young scientist of Stockholm, will be similarly occupied in the districts of Yucatan and Oaxaca, in Mexico. The ancient connections between Sweden in the Viking Age and England and Ireland will be investigated by Dr. Ernst Arbmán, and Dr. Ernst Kjellberg intends to visit the Färö Islands to inves-

tigate the prehistoric relations between the Scandinavian and Celtic cultures.

The Dewey Albinson Exhibition

Dewey Albinson, an American painter of Swedish descent, formerly head of the St. Paul School of Art in St. Paul, Minnesota, exhibited forty paintings in the Delphic Studios early this year. The artist has recently spent a few years in Italy and the canvases shown were painted in the Abruzzi for the most part and along the Adriatic. Some of his earlier works, depicting American subjects, were also displayed. The art critics of the metropolitan press found the exhibit to be that of an able painter, possessing a fine balance of composition and color, a vigorous brush work, and an imaginative treatment of his subjects.

Albinson is again exhibiting with the Scandinavian-American artists in the Brooklyn Museum this month.

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THE AMERICAN SCANDINAVIAN FOUNDATION

*For better intellectual relations between the American and Scandinavian peoples,
by means of an exchange of students, publications, and a Bureau of Information*

ESTABLISHED BY NIELS POULSON, IN 1911

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Associates: All who are in sympathy with the aims of the Foundation are invited to become Associates. **Regular Associates**, paying \$3.00 annually, receive the REVIEW. **Sustaining Associates**, paying \$10.00 annually, receive the REVIEW and CLASSICS. **Life Associates**, paying \$200.00 once for all, receive all publications.

*Deceased.

Fellows of the Foundation

Mr. Knut Scott-Hansen, Fellow of the Foundation from Norway, who has been attending the student course at the National City Bank for the past two years, sailed for home on February 26.

Dr. Aage V. Ström-Tejsen, Fellow of the Foundation from Denmark, who has been studying at Columbia University, has entered Harvard University for the remainder of the academic year.

Miss Ingrid Osvald, Fellow of the Foundation from Sweden, who has been studying at Columbia University, sailed for home on March 2.

Mr. Sigurd Haugen, Fellow of the Foundation from Norway, who has been studying engineering with the firm of Gunvald Aus and Company in New York, sailed for home on March 9.

Dr. Vincent's Trip

Dr. George E. Vincent, a Trustee of the Foundation and former president of the Rockefeller Foundation, is sailing for Sweden on March 24. Dr. Vincent will deliver a series of lectures at Stockholm, Uppsala, and Lund, later going to Oslo and Copenhagen. The lectures will be under the joint auspices of the Foundation and its affiliated societies abroad.

February 22 in Stockholm

The ceremony in celebration of the two hundredth anniversary of the birth of George Washington, in the Town Hall of Stockholm on February 22, was under the auspices of Sverige-Amerika Stiftelsen, the American Club, and other organizations. It was attended by their Royal Highnesses the Crown Prince and Crown Princess and by Mr. John Motley Morehead, American Minister to Sweden.

The New York Chapter

The regular monthly Club Night was held at the Hotel Plaza on March 4, and was made memorable by the presence of Dr. Sven Hedin, the Swedish explorer and archeologist. Dr. Hedin is in this country to supervise the erection of a Chinese Temple in Chicago forming a part of the exposition to be held in that city in 1933. Later he will sail for the Orient to direct the numerous expeditions under his charge. Dr. Hedin gave a brilliant and thrilling talk on his early trips in the East, the first of which he made forty-seven years ago. An enthusiastic audience applauded him.

Another delightful feature of the evening was a musical program by the Tollefsen Trio, which included solos by

Augusta Tollefsen, pianist, and Willem M. Durieux, cellist. Miss Astrid Fjelde, soprano, sang a group of Scandinavian songs and charmed the audience by the quality of her voice. The final number presented was an arrangement for a trio by Tchaikowsky, which was rendered with superb technique and great spirit.

The hostesses for the evening were Madame Marie Sundelius and Mrs. Andrew J. Riis, and the invited guests present included the Consul-General of Sweden and Mrs. Olof H. Lamm, and Mr. and Mrs. Henry Goddard Leach.

In Boston

The regular monthly meeting of the American-Scandinavian Forum was held at Phillips Brooks House, Harvard University, on March 4. Mr. Nils H. Larsen, the Danish Vice-Consul, spoke on Scandinavian architecture, and afterward there was a program of piano music by Mr. William Peterson.

Scandinavian Programs in Women's Clubs

The Foundation's Library and Bureau of Information have since the beginning aided women's clubs in planning and car-

rying out Scandinavian programs. The number has been increasing from year to year, and there are more at the present moment than ever before; many in the South and West, more in the Middle West and East.

In our immediate vicinity one of the most active is the Manor Club, Pelham, with a membership of five hundred. Early last year the chairman of its various groups came to our Library to discuss their programs. During the winter the ladies have been frequent visitors to consult our books and files. Mr. Henry Goddard Leach delivered a lecture on the Scandinavian countries before the club on October 20. Literature, art, and music are being studied by different sections of the club. The music group gave a concert of Northern choral music early in the year.

The Woman's Club of Maplewood, New Jersey, is devoting the season to a study of Scandinavian literature. Dr. P. H. Pearson, of Uppsala College, East Orange, delivered an introductory lecture on the early history and literature of the Northern countries before the club at the beginning of the year's work.

THE REVIEW AND



ITS CONTRIBUTORS

In the REVIEW for January 1915 Willietta Goddard Ball wrote an article on "Scandinavian Contributions to Early American Art," in which she told of Adolf Ulrik Wertmüller and his portrait of Washington reproduced as frontispiece in this number. "It is a portrait, not of a statesman or military officer," wrote Mrs. Ball, "but of an animated courtier, wearing a black velvet coat (with a suspicion of powder on the shoulder) and a frill of lace under the chin. In Europe this picture was much praised and several times copied, but here at home critics, of whom

Rembrandt Peale was one, detected something foreign about the painting, and hypercritically declared that Washington never wore lace. The criticism was refuted by Miss Stuart, daughter of Gilbert Stuart, who forwarded to Mr. Peale a frill of linen bordered with lace which had been worn by Washington, and which Mrs. Washington had given to Stuart to use in his portraits." Wertmüller, who was a Swede by birth, came to this country from Paris. He was a member of the French Academy. His most famous work is the picture of Marie Antoinette and her

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children at Trianon, painted for Gustaf III. It was reproduced in the REVIEW for March 1930 as one of the famous paintings at the National Museum in Stockholm.

E. M. Smith-Dampier is an Englishwoman, known for her excellent translations of Danish and Norwegian ballads, several of which have been printed in the REVIEW. . . . Knud Lindhard, for many years organist in Vartov church in Copenhagen, has recently accepted a similar position in the newly restored church of Frederiksberg castle. . . . Gösta M. Bergman is a writer on dramatic art, a contributor to the periodical *Scenen*, and an instructor in the Training School of the Dramatic Theater in Stockholm. . . . Gurli Hertzman-Ericson is editorial representative of the REVIEW in Sweden. . . . Axel Gadolin is manager of the Chamber of Commerce at Åbo and a member of the Central Chamber of Commerce of Finland. . . . Professor William Hovgaard, author of *Voyages of the Norsemen*, is an authority on everything relating to the early Norse discoveries and explorations in America.

Hjalmar Bergman, who died a little over a year ago, has long been regarded as one of the foremost writers of fiction in Sweden. In the richness of his production, the number and variety of his characters, his humor and inventiveness, he has been compared to Dickens. But there is in Hjalmar Bergman a black drop of bitterness which has caused one critic, Torsten Fogelquist, to say that "behind the humorist Dickens we glimpse the shadow of the great pessimistic student of mankind Jonathan Swift who saw the blotches in the face of beauty." Besides fiction Hjalmar Bergman also wrote notable plays, among which *Patrasket* (*The Pack*) and *Swedenhielms* were some of the most successful. His novel *Mårkurells i Wadköping*, translated under the misleading title *God's Orchid*, is a picture of small-town life in Sweden.



HISTORY

John Hanson, by Seymour Wemyss Smith. *Brewer, Warren, and Putnam*. 1932. \$2.00.

Mr. Smith and his publishers chose the psychological moment to bring out a life of *John Hanson, our First President*; for 1932 is not only the sesquicentennial of Hanson's "administration" but also the widely celebrated bicentennial of Washington's birth. It would be an intriguing idea to think of the first President of the United States as a direct descendant of Gustav Vasa, as does Mr. Smith; for Hanson did have Swedish royal blood in his veins. The name originated in fourteenth century England, but when a descendant of this English family was traveling in Sweden in the late sixteenth century he met and married the granddaughter of King Gustav I. The only son of this marriage was killed with Gustav Adolph at Lützen in 1632, but his four sons came to help found New Sweden on the western shores of the Atlantic. From the youngest of these sons was descended the John Hanson who is the subject of this biographical sketch.

With the fervor of a Crusader, Mr. Smith denounces the historians' conspiracy of silence against this hero and breaks lances with Alexander Hamilton and his rich man's government. He eulogizes the Articles of Confederation, and disparages the "second" Constitution of 1789. He goes farther back and attempts to lay a foundation for his story by a survey of the Hanson family and of pre-Revolutionary conditions—a survey sketchy and sometimes inaccurate. He thinks, for instance, that Gustav Adolph ruled Norway and Denmark as well as Sweden (p. 10).

The purpose of all this is to show that Hanson and not Washington was first president. In fact, says Mr. Smith, had it not been for Hamilton's wicked propaganda against the Confederation government of 1781-89, that blissful democracy would still survive and "John Hanson must long ago have been recognized as the first constitutional President of these United States" (p. 70). We might even have avoided the present depression, for the effects of the Constitution of 1789 have been "almost disastrous" (p. 68). Above all, we should have escaped the tyranny of the Supreme Court (pp. 63-5).

Mr. Hanson was a Maryland planter and politician, who did much to guide his State into and through the Revolution, and who had led in her refusal to join the Confederation until the other States accepted her conditions. As to Hanson's own part in the great events,

much is asserted but little proved. The author fails to bring out just how influential Hanson was in determining Maryland's stand on entering the Confederation; he fails to emphasize that Maryland's reason for obstinacy was that she possessed no Western lands and would have been completely overshadowed by the other States had they been allowed to hold their vast tracts across the mountains. But at last the States gave in, and Maryland's delegates to the Continental Congress, John Hanson and Daniel Carroll, signed the Articles of Confederation and completed the union of the thirteen States. Several months later, at the first meeting of the Congress of the perfected Confederation, John Hanson was elected "President of the United States in Congress Assembled" (November 5, 1781). He was elected by Congress and not by an "electoral college," and the author argues vigorously that this makes no difference in the legality of his position as President. True. But the real question should be, not by whom was Hanson elected, but for what was he elected? If he was elected to be President of the United States, George Washington must take a seat farther back; if he was elected to be President of Congress, we may preserve our history books a little longer. Hanson's title was technically "President of the United States in Congress Assembled," and the author cites no official document which omits the significant words "in Congress Assembled." The duties of this office were to preside over the sessions of Congress, and to sign official papers. As long as the Articles lasted, Congress was the governing body and the "President" was merely its presiding officer. The Ninth of the Articles of Confederation makes this sufficiently clear. If Mr. Hanson ever did more than this in act or in influence, the research behind this book has not uncovered the fact. Thus, despite a startling title and a revolutionary idea, Mr. Smith can find nothing but trivialities to report on the Presidential activities of Mr. Hanson: only one incident deserves a chapter to itself, and that is the ceremony held before Congress, with President Hanson presiding, when the French Ambassador announced the birth of a son to Louis XVI.

John Hanson was, however, a prominent figure, and he deserves a place which history has failed to give him. That place is not as President, either of Congress or of the United States, but as a leader in the movement for national control of the Western lands. Mr. Smith's slight book fails to throw any new light on this subject. FRANKLIN D. SCOTT

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TRADE NOTES

TWENTY-FIFTH ANNIVERSARY
OF THE SKF CELEBRATED

Twenty-five years had passed in February since one of Sweden's most important world industries, the S.K.F. Ball Bearing Manufacturing Company (Svenska Kullager Fabriken) of Gothenburg, was founded by Dr. Sven Wingquist, who is regarded as a pioneer in the ball bearing research field. The first small plant, employing twelve men, was capable of turning out only one hundred fifty bearings a day. In 1909 the capital stock was 1,000,000 kronor and now it is 130,000,000. The company owns factories in Sweden, the United States, Great Britain, France, Germany, and Russia, and sales offices in practically every country in the world. In 1930 it sold bearings valued at 54,000,000 kronor, while the company's resources were 241,000,000 kronor.

LITTLE BELT BRIDGE TO SPEED TRAFFIC
BETWEEN DENMARK, ENGLAND, AND CONTINENT

The construction of the bridge across the Little Belt, which separates the island of Funen from Jutland, is expected to greatly improve traffic between Denmark and both England and the Continent. The work is to be completed by 1935 at a cost to the Danish State Railways of about 22,000,000 kroner. This concrete arch bridge has a length of 2,707 feet, divided into five spans, having a center span of 712 feet. The bridge is the first of a series of important works planned by the Danish Ministry of Communication and Public Works for the specific purpose of improving transportation.

NORWAY SELLING BIG QUANTITIES OF WHALE
OIL TO GERMANY AND ENGLAND

Recent large shipments of whale oil from Norway to Germany, it is believed, are due to the fear that the latter country contemplates increasing the duty on this product. It is further understood that there is to be a considerable increase of margarine manufacture in Germany on account of the increase in the tariff on butter. A recent shipment of oil amounted to 50,000 barrels. English orders are in various quantities from 1,000 barrels upward, and the sales price has been around £14 per ton.

LITHUANIA A COMPETITOR OF DENMARK IN
THE ENGLISH BACON MARKET

Within the past year Lithuania has become a close competitor of Denmark in supplying England with bacon. From occupying eighth place in respect to doing business with the English importers, Lithuania has now stepped into third place. The increase in the number of pigs has been from 1,009,500 in 1927 to 1,568,500 last year. Reckoning the number of pigs per inhabitants, the ratio is 70 to 100, while in Denmark it is 140 to 100. Danish exporters of bacon are warned that the production of that article in Lithuania takes place under conditions less expensive than in Denmark, and that the relatively good quality of the Lithuanian bacon points to a competition which must not be passed over without due effort to meet the situation.

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SHIPPING NOTES

NORTH GERMAN LLOYD

February 20 of this year marked the seventy-fifth anniversary of the North German Lloyd when the record-holding liner *Bremen* reached New York harbor. During the three-quarters of a century since the establishment of the company, 12,263,113 passengers have been carried on Lloyd liners. The first *Bremen* was a little craft 334 feet in length and 42 feet broad, which, with the S.S. *New York*, made an average westward crossing in 12 days and 10 hours. In 1869, fifty-one years ago, the North German Lloyd steamer *Elbe*, of 4,510 gross register tons, sailed from Bremen to New York, making the crossing in 8½ days. The Lloyd fleet now aggregates 959,317 gross tons. The *Bremen*, *Europa*, and *Columbus* maintain an express service between the United States and England, France, and Germany. The *Columbus* has made several round-the-world cruises.

GOVERNMENT AID TO DANISH SHIPBUILDING MEETS OPPOSITION

The report that the Danish government contemplates extending the present Export Credit system to cover credit facilities to shipowners to the amount of 15,000,000 kroner for the purpose of building new ships in Danish yards, is being opposed in various shipping quarters. Representations have been made to the Baltic and International Maritime Conference to the effect that such aid

is contrary to resolutions passed at the meeting in Copenhagen in 1930, and also at the Brussels conference. Writing in the *Scandinavian Shipping Gazette*, Axel Gerkfalk, the editor, declares that "all shipowners, individually and through their national organizations, are urged to bring pressure to bear on Governments and other responsible bodies with the view of inducing them to discontinue granting facilities, whether to shipowners or shipbuilders, and whether in the form of direct subsidies or long credits. A continuation or any extension of this practice may be calculated to artificially increase the world's tonnage and to prolong interminably the present crisis."

U.S.S. *Leviathan* MAY CALL AT HAVRE INSTEAD OF CHERBOURG

Substitution of Havre for Cherbourg as the French port of call of the United States liner *Leviathan* is proposed by the Roosevelt Steamship Company, general agents of the line, in an application to the United States Shipping Board. The Shipping Board has referred the matter to Captain Elmer E. Crowley, president of the Merchant Fleet Corporation. If the request is granted it is not known whether the *Leviathan* will call first at Southampton or Havre, but the English Channel port will continue as an important part of the schedule. It is believed that with Havre as the French port of call passenger traffic to Paris will be stimulated, as Havre is closer to the French capital than Cherbourg.

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